

**RSNO**  
SCOTLAND'S NATIONAL  
ORCHESTRA

**BBC**  
*Scottish  
Symphony  
Orchestra*

**ABO**  
ASSOCIATION OF BRITISH ORCHESTRAS

# **BBC SSO & RSNO**

Glasgow Royal Concert Hall  
Wed 9 Feb 2022 7.30pm

**BBC**  
RADIO



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Søndergård Conducts **RACHMANINOV TWO**

**EDN** Fri 18 Feb  
**GLA** Sat 19 Feb

**Carlijn Metselaar** Into The Living Mountain  
(RSNO Composers' Hub Winner 2019:20)

**Stravinsky** Violin Concerto

**Rachmaninov** Symphony No2

**Thomas Søndergård** Conductor

**Patricia Kopatchinskaja** Violin

Supported by the **Ambache Charitable Trust** and  
RSNO New Works Patron, **Susie Thomson**.

[rsno.org.uk](http://rsno.org.uk)



The RSNO is supported by the  
Scottish Government



Scottish Government  
Riaghaltas na h-Alba  
[gov.scot](http://gov.scot)

# BBC SSO & RSNO

---

Orchestras assemble! The BBC Scottish Symphony Orchestra and Royal Scottish National Orchestra combine forces to mark the 2022 Association of British Orchestras Conference in Glasgow. María Dueñas is the youthful soloist in Shostakovich's Soviet thriller of a Violin Concerto, and there's a UK premiere too from Canadian composer Samy Moussa. Then get ready for blast-off as our double-orchestra brings John Adams' high-octane masterpiece *Harmonielehre* to vivid life, inspired by his dream of an oil tanker sailing into the San Francisco sky.

**SAMY MOUSSA** Elysium [12'] UK PREMIERE

**SHOSTAKOVICH** Violin Concerto No1 in A Minor Op77 [39']

INTERVAL

**JOHN ADAMS** Harmonielehre [41']

**Kevin John Edusei** Conductor

**María Dueñas** Violin

**Members of the BBC Scottish Symphony  
and Royal Scottish National orchestras**

GLASGOW ROYAL CONCERT HALL

Wed 9 Feb 2022 7.30pm

---

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

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



ASSOCIATION OF BRITISH ORCHESTRAS

The concert is presented in  
association with the Association  
of British Orchestras.



The concert will be broadcast live  
on BBC Radio 3 and BBC Sounds.



City Halls, Glasgow  
**Jan – May 2022**

**BBC**  
**Scottish  
Symphony  
Orchestra**

# Spring Season

Including:

**Bruckner Four** 24 February

**Brahms Piano Concerto No.1** 3 March

**The Lark Ascending** 10 March

**Mahler Four** 24 March

**Ein Heldenleben with Sir Mark Elder** 14 April

**Marin Alsop Conducts Dvořák** 21 April

**£6 tickets  
for students &  
Under 26s**

**[bbc.co.uk/  
bbcsso](http://bbc.co.uk/bbcsso)**

**BBC  
RADIO**



# WELCOME

---

Welcome to the Glasgow Royal Concert Hall for this concert featuring the combined forces of the BBC Scottish Symphony Orchestra and the Royal Scottish National Orchestra, presented as part of the annual conference of the Association of British Orchestras. The performance is being broadcast live by BBC Radio 3.

It has been an incredibly difficult couple of years for the performing arts, so we are delighted that colleagues from around the UK are once again able to gather in person to discuss the many challenges that will face orchestras and musicians in the years ahead.

This evening's concert begins with the UK premiere of Samy Moussa's *Elysium*, co-commissioned by the BBC SSO and RSNO, along with other partners, and first performed in September 2021 by Christian Thielemann and the Vienna Philharmonic. Moussa is one of the most dynamic and exciting musicians in classical music, with a growing reputation as both conductor and composer.

The brilliant young violinist María Dueñas, a BBC Young Generation Artist, joins the orchestras for Shostakovich's first Violin Concerto, before Kevin John Edusei leads a performance of John Adams' epic musical dream *Harmonielehre*.

It has been a long time since so many musicians shared a Scottish stage and we hope this evening will be a welcome reminder of the power and excitement that large-scale orchestral music can generate. Digital platforms have been invaluable in staying connected to audiences during the pandemic but there's nothing quite like hearing a huge symphony orchestra live!

## **Alistair Mackie**

CHIEF EXECUTIVE  
ROYAL SCOTTISH NATIONAL ORCHESTRA

## **Dominic Parker**

DIRECTOR  
BBC SCOTTISH SYMPHONY ORCHESTRA



ASSOCIATION OF BRITISH ORCHESTRAS

The BBC SSO and RSNO are proud to be members of the Association of British Orchestras, the national body representing the collective interests of professional orchestras, youth ensembles and the wider classical music industry throughout the UK.

### Each year, British orchestras

- Play to over 4 million people in over 3,600 concerts in the UK
- Tour to 40 countries across the world
- Support a workforce of 2,100 musicians and over 2,000 administrative staff and technical crew
- Create nearly 12,000 engagements for freelance musicians
- Reach 700,000 children and young people each year through music education and community work

### Connecting • Championing • Developing

The ABO's mission is to enable and support an innovative, collaborative and sustainable orchestral sector by providing advice, support, intelligence and information to the people who make British orchestras a global success.

Visit [www.abo.org.uk](http://www.abo.org.uk) Follow us [@aborchestras](https://twitter.com/aborchestras)

WEST WING, SOMERSET HOUSE, STRAND, LONDON WC2R 1LA

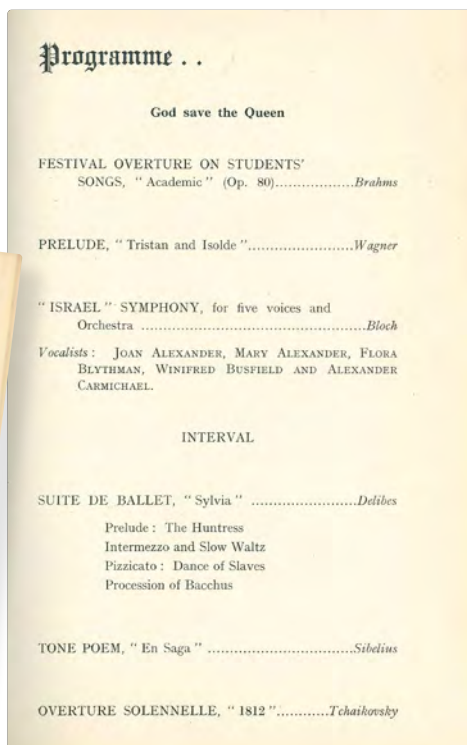
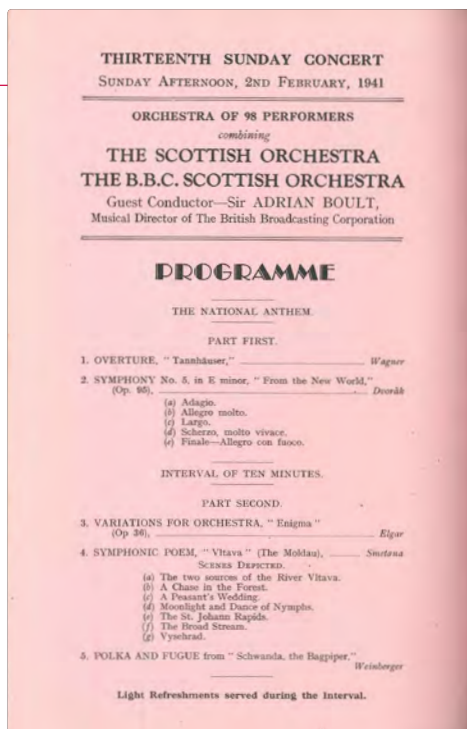
T. 020 7759 1060 E. [info@abo.org.uk](mailto:info@abo.org.uk) W. [www.abo.org.uk](http://www.abo.org.uk)



# FROM THE ARCHIVES

Scottish orchestras are familiar with the idea of combining forces with other groups, notable examples including the BBC SSO's pioneering work with the young people of Big Noise – Sistema Scotland and the RSNO's innovative Young Creatives programme. It is a special occasion, however, when the professional musicians themselves team up, the most recent being in 2014 as part of Glasgow's Commonwealth Games cultural programme, in a concert conducted by Martyn Brabbins featuring violinist Nicola Benedetti with the combined forces of the BBC SSO and RSNO.

The two organisations in tonight's performance have been joining forces every now and then since their earliest days, and archived programme collections reveal joint BBC and RSNO (or SNO/Scottish Orchestra) concerts in 1941 and 1952, the former conducted by (then) Musical Director of the British Broadcasting Corporation Sir Adrian Boult, with a fascinating selection of works which might be considered somewhat unusual by today's artistic planners!



**Samy Moussa** (Born 1984)

# ELYSIUM

---

## FIRST PERFORMANCE

Vienna, 18 September 2021

## UK PREMIERE

**DURATION** 12 minutes

Elysium; the everlasting paradise where heroes dwell. The pre-Hellenic Elysian Fields feature many of the tropes we have grown to associate with a paradisiacal afterlife, including the absence of time, an endlessly bountiful and peaceful land in which to reside and the presence of divine beings. Its earliest reference can be found in Homer's *Odyssey*, itself the earliest work of Western literature whose origins as an epic poem date back to the 8th century BCE. While Homer's Elysium is restricted to heroes and demigods, by the 5th century BCE and the time of the pre-Socratic philosopher Empedocles the entry requirements had relaxed somewhat to include the virtuous. This evolution reflects the changing attitudes and increasing upward mobility within the Greek city state as well as the teachings of Empedocles himself, whose philosophy exerts a significant influence on Samy Moussa. Rather than remaining the sole preserve of the elite, immortal Elysium becomes the ultimate ethical aspiration for the common man in conjunction with a new quality of earthly life. This societal change is mirrored in the evolution of thought, ideas and the spoken word that becomes evident throughout what would become known as the Golden Age of classical Hellenic society.

Samy Moussa's vision of Elysium carries Brucknerian undertones and begins with slowly shifting *glissando* chords leading to a leaping accompaniment motif from which a melody emerges. The accompaniment figure accelerates and the harmonic structure from the opening section returns. The music grows in waves and leads to the first climax of the piece.

Following a short transition, the initial melody-accompaniment material reappears in different orchestral colouring. A new pulse enters, growing in speed and volume until we reach the full, *grandioso* climax of the piece, with the *glissandi* from the opening ecstatically transformed. The coda makes use of the scurrying trumpet figuration from the climactic section before the accompaniment figure gradually returns, this time in a much more lyrical guise, to lead us to the conclusion of the piece.

*Elysium* is dedicated to its commissioner, the Vienna Philharmonic. It is co-commissioned by the BBC Scottish Symphony Orchestra, Festival de Lanaudière, Royal Scottish National Orchestra and Vancouver Symphony Orchestra.

© Samy Moussa



# SAMY MOUSSA Composer

---



Samy Moussa, Canadian composer and conductor, was born in Montréal in 1984. Based in Germany for over a decade, he maintains close connections with his North American roots, particularly with the Orchestre Symphonique de Montréal, Toronto Symphony Orchestra (with which he is Artist in Residence) and Orchestre Symphonique de Québec. In Europe, orchestras he has conducted include the Bayerisches Staatsorchester (Haydn's *Nelson Mass* at Munich's Opernfestspiele), Radio-Symphonieorchester Wien, MDR-Sinfonieorchester Leipzig, Staatskapelle Halle and Zürcher Kammerorchester, in repertoire ranging from the classical period to the 21st century.

His works have been commissioned and performed by the Dallas Symphony Orchestra, Brussels Philharmonic, Deutsches Symphonie-Orchester Berlin, Toronto Symphony Orchestra, Orchestre Symphonique de Montréal and Symphonieorchester des Bayerischen Rundfunks. Conductors who particularly champion his work include Stéphane Denève, Christoph Eschenbach, Hannu Lintu and Kent Nagano. In 2010 he was named Music Director of Ensemble INDEX in Munich.

Current and upcoming conducting engagements include the Toronto and Vancouver Symphony orchestras, Calgary Opera, Haydn Orchestra of Bolzano and Trento and Les Violons du Roy. His composition diary holds works for the Wiener Philharmoniker and Dutch National Opera and Ballet.

He was awarded the Villa Massimo Fellowship at the German Academy in Rome (2018-19), the Hindemith Prize from the Schleswig-Holstein Musik Festspiele (2017), the Composer's Prize from the Ernst von Siemens Music Foundation (2013) and is a laureate of the Fondation Banque Populaire Awards (2020).

**Dmitri Shostakovich** (1906-1975)

# VIOLIN CONCERTO No1 in A Minor Op77

---



## FIRST PERFORMANCE

Leningrad (St Petersburg), 29 October 1955

**DURATION** 39 minutes

**Nocturne: Moderato**

**Scherzo: Allegro**

**Passacaglia: Andante**

**Burlesca: Allegro con brio**

After decades not knowing where he stood with the Soviet authorities, Dmitri Shostakovich at last got some clarity from Stalin in February 1948. Unfortunately, it was a wholesale denunciation. Shostakovich was accused of failing to fulfil the party requirements of writing straightforward, uplifting music that glorified the regime. His music was too decadent and too tied-up in developing European trends, a committee decreed.

As that conclusion thundered down, Shostakovich quietly placed the score he'd been working on in a drawer, and locked it. The score was for a new Violin Concerto, a work whose probing and sometimes sarcastic mood would surely have sealed the composer's fate.

When Stalin died in 1953, Shostakovich delved back into that drawer. With violinist David Oistrakh, conductor Evgeny Mravinsky and the Leningrad Philharmonic, he unveiled his Violin Concerto on 29 October 1955.

Coming between the Ninth and Tenth symphonies, the Concerto seemed to inherit some of the former's fun and exuberance and the latter's spiritual depth and profundity.

The Concerto opens slowly, with a meditative Nocturne that hauls itself up from the depths with more than a hint of sorrow, a recurring two-note figure stalking the music. Next comes the Scherzo, which introduces two themes with the character of a Jewish folk dance but which also thrusts out, on the soloist's violin, the four notes of Shostakovich's initials (D, E flat, C, B, according to German notation).

A second slow movement follows in the form of a remarkable Passacaglia – a set of continuous variations over the ominous looping bass line, here introduced by cellos, double basses and timpani right at the start (as horns play a countermelody above). When the soloist enters, the Passacaglia theme has moved back to strings. At the end comes a mammoth *cadenza* – the soloist's monologue. Oistrakh begged Shostakovich to begin the final movement for orchestra alone, so that he could 'at least wipe the sweat from off my brow'.

Shostakovich agreed. The Burlesca opens as the orchestra introduces the wild folk dance that Oistrakh believed wholly Russian. Either way, the movement's unstoppable gallop appears largely uninhibited. But not entirely so: listen out for the ominous Passacaglia theme from the movement before, mockingly thrown into the mix by clarinet, horn and xylophone.

©Andrew Mellor

# MARÍA DUEÑAS Violin

---



With her musical expressiveness and technical perfection, at the age of only 18 María Dueñas has quickly established herself as one of the most sought-after artists of her generation. Since winning the 2021 Yehudi Menuhin International Violin Competition and the Audience Prize, the Spanish violinist has been in demand worldwide as a soloist and chamber musician.

In the 2021/22 season, she will make her debuts with the Pittsburgh Symphony Orchestra, Staatskapelle Berlin, Dresdner Philharmonie, Mozarteumorchester Salzburg, Danish National Symphony Orchestra, Oslo Philharmonic, Royal Liverpool Philharmonic Orchestra and NHK Symphony Orchestra, as well as at the Grafenegg Festival, Vienna Konzerthaus and Zankel Hall (Carnegie Hall, New York). As a BBC New Generation Artist 2021-23, she will be introduced to audiences across the UK. A further highlight is the world premiere of a new violin concerto by Gabriela Ortíz with the Los Angeles Philharmonic and Gustavo Dudamel.

María has previously performed with the San Francisco Symphony, Los Angeles Philharmonic, NDR Elbphilharmonie Orchester, Deutsche Radio Philharmonie, Schleswig-Holstein Festival Orchestra, Orchestre Philharmonique du Luxembourg, Spanish National Orchestra, Orquesta Sinfónica de RTVE, National Philharmonic Orchestra of Russia and Lucerne Symphony Orchestra.

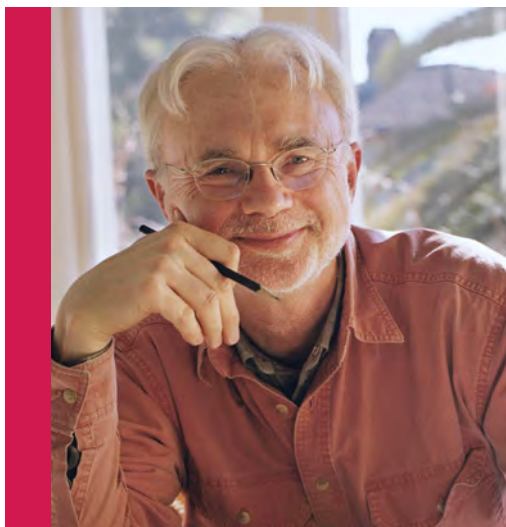
María is also passionately active as a composer and chamber musician. She has collaborated with Matthias Goerne, Itamar Golan and Robert Kulek at the Rheingau Music Festival, Festspiele Mecklenburg-Vorpommern, Schubertiade in Vilabertran, Schleswig-Holstein, Granada International Festival, Colmar International Festival, Arts Square Festival St Petersburg and Verbier Festival. Jordi Cervelló (born 1935) has dedicated several solo works to her, which she has premiered in Barcelona, most recently his piece *Milstein Caprice*.

Born in Granada, María Dueñas was admitted at 11 to the Carl Maria von Weber Academy of Music in Dresden before joining the class of Professor Boris Kuschnir at the Music and Arts Private University of Vienna and the University of Music and Performing Arts of Graz in 2016.

María plays the Niccolò Gagliano violin 1774, kindly on loan from Deutsche Stiftung Musikleben, and the Guarneri del Gesù 'Muntz' 1736, on generous loan from the Nippon Music Foundation. As the winner of the Menuhin Competition 2021, she also enjoys a two-year-loan of a Stradivarius violin from the private collection of Jonathan Moulds.

**John Adams** (Born 1947)

# HARMONIELEHRE



## FIRST PERFORMANCE

San Francisco, 21 March 1985

**DURATION** 41 minutes

## First Movement

### *The Anfortas Wound*

### *Meister Eckhardt and Quackie*

Dreams have reputedly inspired several classical pieces: take Stravinsky's *The Rite of Spring*, for a start, or Stockhausen's sky-high *Helicopter String Quartet* as a more outlandish example. US composer John Adams, however, has the rare distinction of capturing not one but two dreams in his 1985 *Harmonielehre*.

Adams was living and teaching in San Francisco at the time. In his first dream, he imagined himself driving across the city's Bay Bridge and witnessing a huge oil tanker upend itself in the Bay and blast skywards like a Saturn rocket. Adams' musical translation of this image formed one of the most memorable openings in all music: the 39 brutal hammer-blows of an E Minor chord that launch *Harmonielehre*. And those mighty, pummelling harmonies also offered the composer an exit from 18 months of creative block.

In the late 1970s, Adams had seemingly signed up to the mantra of minimalism with the rippling repetitions of early works such as *Shaker Loops* and *Phrygian Gates*. By the time he came to write *Harmonium* for the San Francisco Symphony and Chorus in 1981, however, he was already describing himself as 'a minimalist who is bored with minimalism'.

What fascinated him, though, were the lush harmonies and lavish orchestrations of composers such as Wagner and Mahler – a decidedly dangerous (and definitely uncool) thing to admit as a cutting-edge Californian composer in the early 1980s. Another composer who held Adams spellbound was Arnold Schoenberg – though it was a love-hate relationship. 'Despite my respect for and even intimidation by the persona of Schoenberg,' Adams wrote in his own notes to *Harmonielehre*, 'I felt it only honest to acknowledge that I profoundly disliked



the sound of 12-tone music. His aesthetic was to me an over-ripening of 19th-century individualism.'

Nonetheless, after his hammer-blow opening had kickstarted the work, Adams stole the title for his new piece from Schoenberg's 1911 treatise on tonal harmony, itself dedicated to Mahler. Across its 40-minute, symphonic-scale duration and its three extensive movements, what Adams created could almost be described as musical surrealism. *Harmonielehre*'s music slides imperceptibly from the propulsive repetitions and open harmonies of Adams' minimalist style to far richer, darker sounds drawn more directly from late-Romantic music – and plundered entirely unironically (in Adams' words, 'without the intent to ridicule').

There was a danger of upsetting both traditionalists and hard-line modernists with this new piece, Adams accepted: he might be accused of 'stepping on the toes of past masters, while inviting charges of corruption and showboating from those of my contemporaries who were still trying to follow the straight and narrow of minimalism'. Nonetheless, *Harmonielehre* was an astounding success at its premiere in San Francisco on 21 March 1985 (a recording was made just three days later), and it set the tone for much of Adams' more recent music.

Following its ferocious opening, *Harmonielehre*'s untitled first movement gradually winds down from Adams' propulsive minimalism to a slower, more heavily perfumed central section, kicked off by a long, yearning melody on horn and cellos, before bright figurations on piano and woodwind mark a return to the undulating repetitions of the opening.

Adams' slow, sombre second movement is entitled *The Anfortas Wound*, in a reference to the incurably injured King of the Grail Knights in Wagner's *Parsifal*. It begins in a bleak, brooding soundscape that Adams based on the austere opening of Sibelius' Fourth Symphony, before a long, elegiac trumpet melody leads the music towards two shattering climaxes, the second quoting directly from the painful opening movement of Mahler's Tenth Symphony.

We discover Adams' second dream in the magical, gossamer music of *Harmonielehre*'s third movement, *Meister Eckhardt and Quackie*, in which the composer imagines his then four-month-old daughter Emily (whom the family had nicknamed Quackie) riding around the cosmos on the back of the medieval theologian. Though it begins blithely and brightly, the music progressively picks up speed and heft, before braying trumpets and horns herald the work's triumphant minimalist conclusion – reworked, incidentally, from Adams' earlier electronic score *Light Over Water*.

© David Kettle

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## JOHN WILLIAMS

# 90



## BIRTHDAY CELEBRATION

Featuring music from  
**STAR WARS • JAWS • SUPERMAN**  
**E.T. THE EXTRA-TERRESTRIAL**  
& MORE!

**Anthony Weeden** Conductor  
**Tommy Pearson** Presenter

**USHER HALL, EDINBURGH** Fri 11 Feb  
**GLASGOW ROYAL CONCERT HALL** Sat 12 Feb

[rsno.org.uk](http://rsno.org.uk)



# KEVIN JOHN EDUSEI Conductor

---



German conductor Kevin John Edusei is praised repeatedly for the drama and tension that he brings to his music-making and for his clear sense of architecture and attention to detail. He conducts widely across Europe and North America, dividing his time equally between the concert hall and opera house. He is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and conducting an eclectic range of repertoire from the baroque to the contemporary.

His 2021/22 season features many debuts: in North America these include the Dallas, Baltimore, Indianapolis Symphony and Minnesota orchestras and at Alice Tully Hall (New York) with the Juilliard Orchestra, and in Europe with the Royal Philharmonic, City of Birmingham Symphony and Royal Liverpool Philharmonic orchestras, Essen Philharmonic and Berlin Radio Symphony Orchestra. The 21/22 season marks his eighth and final season as Chief Conductor of the Munich

Symphony Orchestra. Following his debut with the Fort Worth Symphony in September 2021, he takes up the position of the orchestra's Principal Guest Conductor from the 22/23 season.

In 2019 he concluded his tenure as Chief Conductor of Bern Opera House, where he led many new productions, including Britten's *Peter Grimes*, Strauss' *Salome*, Bartók's *Duke Bluebeard's Castle*, Wagner's *Tannhäuser* and *Tristan und Isolde*, Janáček's *Káťa Kabanová* and a cycle of the Mozart-Da Ponte operas. Elsewhere, he has conducted at the Semperoper Dresden, Hamburg State Opera, Hannover State Opera, Volksoper Wien and Komische Oper Berlin. Most recently, he made his debut at English National Opera in a new production of Mozart's *The Marriage of Figaro*.

In 2014 he was awarded the fellowship of the American Academy of Conducting at the Aspen Music Festival by David Zinman; in 2007 he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös; and in 2008 he won first prize at the International Dimitri Mitropoulos Competition.

# BBC SCOTTISH SYMPHONY ORCHESTRA

---



The BBC Scottish Symphony Orchestra is one of Britain's most versatile orchestras, with a huge repertoire ranging from contemporary and experimental scores to the great classics, from music by Scottish composers to film scores and music for television. Founded in December 1935 (and based at City Halls in Glasgow since 2006), the orchestra appears at the UK's most prestigious events like the BBC Proms and Edinburgh International Festival, and tours all over Scotland and the UK. It has appeared in many of the great musical centres of Europe and has visited the USA, South America, China, India, and most recently Japan with Chief Conductor Thomas Dausgaard.

During the current global pandemic it streamed and broadcast regular live and recorded concerts from City Halls; staged a digital version of its annual new music festival, Tectonics; and created an online version of *Tunes for Tots* for very young children, with its Associate Artist, Lucy Drever.

The majority of its performances are broadcast on BBC Radio 3 and BBC Sounds, and its innovative programming and acclaimed recordings have made it the recipient of numerous awards, including four Gramophone Awards.

**[bbc.co.uk/bbcso](http://bbc.co.uk/bbcso)**



# ON STAGE

---

## FIRST VIOLIN

Laura Samuel  
LEADER  
Kanako Ito-Storey  
ASSOCIATE LEADER  
David Routledge  
PRINCIPAL  
Elita Poulter  
Alastair Savage  
Oliver Lemoine  
Mireia Ferrer Yabar  
Kobus Frick

## SECOND VIOLIN

Lise Aferiat  
SECTION PRINCIPAL  
Julia Norton  
Ben Norris  
Ana do Vale  
Barbara Downie  
Alice Rickards  
Julia Carpenter

## VIOLA

Scott Dickinson  
SECTION PRINCIPAL  
Rik Evans  
Fiona Robertson  
Rhoslyn Lawton  
Martin Wiggins  
David McCreadie

## CELLO

Rudi de Groote  
SECTION PRINCIPAL  
Siân Bell  
PRINCIPAL  
Sarah Oliver  
Anne Brincourt  
Harrold Harris

## DOUBLE BASS

Graham Mitchell  
GUEST PRINCIPAL  
Ian Crawford  
PRINCIPAL  
Jeremy Ward  
Paul Speirs

## FLUTE

Tom Hancox  
GUEST PRINCIPAL  
Luke Russell  
PRINCIPAL PICCOLO

## OBOE

Stella McCracken  
SECTION PRINCIPAL  
Alexandra Hilton  
PRINCIPAL  
James Horan  
PRINCIPAL COR ANGLAIS

## CLARINET

Yann Ghiri  
SECTION PRINCIPAL  
Simon Butterworth  
PRINCIPAL BASS CLARINET

## BASSOON

Graeme Brown  
PRINCIPAL  
Peter Wesley  
PRINCIPAL CONTRABASSOON

## HORN

Héctor Salgueiro  
Stephanie Jones

## TRUMPET

Mark O'Keeffe  
SECTION PRINCIPAL  
Alistair Douglas  
Hedley Benson  
PRINCIPAL

## TROMBONE

Simon Johnson  
SECTION PRINCIPAL  
Jonathan Hollick  
PRINCIPAL

## TUBA

Andrew Duncan  
SECTION PRINCIPAL

## PERCUSSION

David Lyons

## PIANO

Lynda Cochrane

## HARP

Eluned Pierce

# 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.

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

Sharon Roffman  
LEADER  
Lena Zeliszevska  
ASSOCIATE LEADER  
Patrick Curlett  
Ursula Heidecker Allen  
Liam Lynch  
Caroline Parry  
Susannah Lowdon  
Lorna Rough

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Harriet Wilson  
Nigel Mason  
Wanda Wojtasinska  
Anne Bünemann  
Robin Wilson  
Paul Medd

## VIOLA

Asher Zaccardelli  
ASSISTANT PRINCIPAL  
David Martin  
Claire Dunn  
Nicola McWhirter  
Maria Trittinger  
Francesca Hunt

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Sarah Digger  
Robert Anderson  
Rachael Lee

## DOUBLE BASS

Roberto Carrillo-Garcia  
GUEST PRINCIPAL  
Margarida Castro  
Paul Sutherland  
Piotr Hetman  
Sally Davis

## FLUTE

Katherine Bryan  
PRINCIPAL  
Helen Brew  
Hannah Foster

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Tim Orpen  
PRINCIPAL  
Cathal Killeen  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Martin Murphy  
Peter McNeill

## TRUMPET

Jason Lewis  
ASSOCIATE PRINCIPAL  
Andrew Connell-Smith

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

Alasdair Kelly  
GUEST PRINCIPAL  
John Poulter  
Stuart Semple  
Joanne McDowall

## CELESTE

Judith Keaney

## HARP

Pippa Tunnell





# SUPPORTING THE RSNO

---

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

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

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

**Thank you for your support**



**Thomas Søndergård**

MUSIC DIRECTOR, RSNO

## RSNO CONDUCTORS' CIRCLE

---

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

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

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

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

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

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

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at [jenny.mcneely@rsno.org.uk](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 Kiseliyov *PRINCIPAL*  
The James Browning Chair

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Arthur Boutiller  
The Ardgowan Charitable  
Trust Chair

Rachael Lee  
The Christine and Arthur Hamilton  
Chair

### Double Bass

Ana Cordova *PRINCIPAL*  
The Kate and Gavin Gemmell Chair

John Clark  
The Gregor Forbes Chair

### Flute

Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
The Gordon Fraser Charitable  
Trust Chair

### Oboe

Adrian Wilson *PRINCIPAL*  
The Hedley Wright Chair

Peter Dykes  
*ASSOCIATE PRINCIPAL*  
Witherby Publishing Group  
Charitable Trust Chair

### Cor Anglais

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

### Bassoon

David Hubbard *PRINCIPAL*  
The James and Morag Anderson  
Chair

### Horn

Christopher Gough *PRINCIPAL*  
The Springbank Distillers Chair

Alison Murray  
*ASSISTANT PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

David McClenaghan  
The J & A Mitchell Chair

### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*  
The Nigel and Margot Russell Chair

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
*ASSOCIATE PRINCIPAL*  
The William Cadenhead Chair

### Timpani

Paul Philbert  
Ms Chris Grace Hartness

### Percussion

John Poulter  
*ASSOCIATE PRINCIPAL*  
The Dot and Syd Taft Chair

### Director of Concerts and Engagement

Bill Chandler  
The James and Iris Miller Chair

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

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

## NEW WORKS PATRON

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

### New Works Patron

Susie Thomson

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

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

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.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:

Aberdeen Endowments Trust  
ABO Sirens Fund  
Alexander Moncur Trust  
Ambache Charitable Trust  
Arnold Clark Community Fund  
Balgay Children's Society  
Castansa Trust  
Creative Scotland  
Cruden Foundation  
David and June Gordon Memorial Trust  
D'Oyly Carte Charitable Trust  
Dunclay Charitable Trust  
Educational Institute of Scotland  
Ettrick Charitable Trust  
Fenton Arts Trust  
Fidelio Charitable Trust  
Forteviot Charitable Trust  
Gaelic Language Promotion Trust  
Gannochy Trust  
Garrick Charitable Trust  
Glasgow Educational and Marshall Trust  
Gordon Fraser Charitable Trust  
Hugh Fraser Foundation  
Idlewild Trust  
Inchrye Trust  
James Wood Bequest Fund  
Jean & Roger Miller's Charitable Trust  
Jennie S Gordon Memorial Foundation  
Jimmie Cairncross Charitable Trust  
John Ellerman Foundation  
John Mather Charitable Trust  
John Scott Trust Fund  
JTH Charitable Trust  
Leach Family Charitable Trust  
Leche Trust  
Leng Charitable Trust  
Maoin nan Ealan Gàidhlig  
Marchus Trust  
McGlashan Charitable Trust  
MEB Charitable Trust  
Meikle Foundation  
Mickel Fund  
Nancie Massey Charitable Trust  
Noël Coward Foundation

Northwood Charitable Trust  
P F Charitable Trust  
Pump House Trust  
Privy Purse Charitable Trust  
PRS Foundation  
Radcliffe Trust  
Robertson Ness Trust  
Robertson Trust  
Ronald Miller Foundation  
R J Larg Family Trust  
Russell Trust  
RVW Trust  
Samuel Gardner Memorial Trust  
Scott-Davidson Charitable Trust  
Solti Foundation  
Souter Charitable Trust  
Stevenston Charitable Trust  
Swinton Paterson Trust  
Tay Charitable Trust  
Thistle Trust  
Thomson Charitable Trust  
Thriplow Charitable Trust  
Tillyloss Trust  
Trades House of Glasgow  
Vaughan Williams Charitable Trust  
WA Cargill Fund  
Walter Craig Charitable Trust  
Walter Scott Giving Group  
Wavendon Foundation  
William Grant Foundation – Bellshill Local Giving Committee  
William Syson Foundation  
Witherby Publishing Group Charitable Trust  
Zich Trust

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

If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at [ajda.milne@rsno.org.uk](mailto:ajda.milne@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](https://rsno.org.uk/circle) or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.uk)

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

## Virtuoso

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

## Symphony

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

## Concerto

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

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

## Sonata

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



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

Mrs M McDonald  
 Mr M McGarvie  
 Mrs C McGowan-Smyth  
 Dr Colin McHardy  
 Dr A H McKee  
 Mr Patrick McKeever  
 Mr G McKeown  
 Ms H L McLaren  
 Mrs E McLean  
 Professor Mead  
 Mr and Mrs B Mellon  
 Mr G Millar  
 Mrs P Molyneaux  
 Mr R Morley  
 Mr B and Mrs C Nelson  
 Mr and Mrs K O'Hare  
 Professor Stephen Osborne and  
 Frank Osborne  
 Mr and Mrs K Osborne  
 Dr G Osbourne  
 Mr R Parry  
 Misses J and M Penman  
 Mr I Percival  
 Dr M Porteous  
 Mr J W Pottinger  
 Miss J A Raiker  
 Mr W Ramage  
 Mr M Rattray  
 Ms F Reith  
 Mrs D A Riley  
 Dr and Mrs D Robb  
 Mrs E Robertson  
 Mr I Robertson  
 Mr H and Mrs J Robson  
 Ms A Robson  
 Mrs E K Ross  
 F Scott  
 Mrs S Scott  
 Mrs J Shanks  
 Mr J A Shipley  
 Dr M J and Mrs J A Shirreffs  
 Dr Colin and Mrs Kathleen Sinclair  
 Mr M J Smith  
 Mrs E Smith  
 Mr M A Snider  
 Dr and Mrs B Stack  
 Mrs Lorna Statham  
 Mrs T Stevenson

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

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



# A BIG THANK YOU TO OUR SUPPORTERS

## FUNDERS



Scottish Government  
Riaghaltas na h-Alba  
gov.scot



leisure & culture  
DUNDEE



glasgow  
unesco  
city of music

eis  
The Educational  
Institute of Scotland



Scottish Government  
Riaghaltas na h-Alba  
gov.scot

TIME TO  
SHINE



PRS  
Foundation

Sirens  
acoustic writing studio

## CORPORATE SUPPORTERS

ANTA  
made in Scotland since 1984

Capital  
document  
Solutions

Victor & Carina  
CONTINI  
EDINBURGH  
WWW.CONTINI.COM

DINE

Gallagher  
Insurance | Risk Management | Consulting

Hampden & Co.  
BANKERS

INSTITUT  
FRANÇAIS  
ÉCOSSE

Investec

isio.



PRESTONFIELD  
PRESTONFIELD HOUSE EDINBURGH

Resource telecom group

VALVONA & CROLLA  
Caffè Bar & Ristorante  
valvonacrolla.com

## PRINCIPAL MEDIA PARTNER

CLASSIC fm

## PRINCIPAL TRANSPORT PARTNER



## BROADCAST PARTNER



## CHARITY PARTNER

Trees for Life

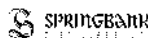
## PARTNERS

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

## PROJECT PARTNERS

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

## CHAIR SPONSORS



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

# ROYAL SCOTTISH NATIONAL ORCHESTRA

## PATRON

Her Majesty The Queen

## RSNO BOARD OF DIRECTORS

### Elected Directors

Dame Susan Bruce DBE

CHAIR

John Heasley

HONORARY TREASURER

Hugh Bruce-Watt

Kat Heathcote

Linda Holden

Neil McLennan

Costa Pilavachi

David Robinson

Gurjit Singh Lalli

Jane Wood

### Player Directors

Helen Brew

David Hubbard

Dávur Juul Magnussen

Sophie Lang

Paul Philbert

Lorna Rough

### Nominated Directors

Clr Frank Docherty

GLASGOW CITY COUNCIL

Clr Lesley Marion Cameron

THE CITY OF EDINBURGH COUNCIL

### Company Secretary

Gordon Murray

## RSNO COUNCIL

Baroness Ramsay of Cartvale

CHAIR

Ms Ruth Wishart

## CHIEF EXECUTIVE

Alistair Mackie

Nicola Shephard

EXECUTIVE ASSISTANT

## CONCERTS

Ingrid Bols

PLANNING OFFICER

Michael Cameron

DRIVER AND DEPUTY STAGE MANAGER

Lauren Hamilton

LIBRARY ASSISTANT

Emma Hunter

DEPUTY ORCHESTRA MANAGER

Ewen McKay

HEAD OF ORCHESTRA MANAGEMENT

Richard Payne

LIBRARIAN

Tammo Schuelke

ARTISTIC PLANNING MANAGER

Brodie Smith

CONCERTS ADMINISTRATOR

Craig Swindells

STAGE AND PRODUCTION MANAGER

Christine Walker

CHORUS MANAGER

## LEARNING AND ENGAGEMENT

Andrew Stevenson

DIRECTOR OF LEARNING AND ENGAGEMENT

Brianna Berman

PROJECT ASSISTANT

Samantha Campbell

HEAD OF LEARNING AND ENGAGEMENT

Rosie Kenneally

LEARNING AND ENGAGEMENT OFFICER

(MATERNITY LEAVE)

Rachel Naylor

LEARNING AND ENGAGEMENT OFFICER

(MATERNITY COVER)

## EXTERNAL RELATIONS

Dr Jane Donald

DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne

EXTERNAL RELATIONS OFFICER

Ian Brooke

PROGRAMMES EDITOR

Jessica Cowley

MARKETING MANAGER

Carol Fleming

HEAD OF MARKETING

Constance Fraser

COMMUNICATIONS AND MARKETING OFFICER

Alice Gibson

EXTERNAL RELATIONS ADMINISTRATOR

Catriona Mackenzie

COMMUNICATIONS MANAGER

(MATERNITY LEAVE)

Torran McEwan

INDIVIDUAL GIVING & PARTNERSHIPS

ADMINISTRATOR

Jenny McNeely

HEAD OF INDIVIDUAL GIVING AND

PARTNERSHIPS

Ajda Milne

HEAD OF TRUSTS AND PROJECTS

Graham Ramage

GRAPHICS AND NEW MEDIA DESIGNER

Naomi Stewart

TRUSTS AND PROJECTS COORDINATOR

Sam Stone

INFORMATION SERVICES MANAGER

## FINANCE AND CORPORATE SERVICES

Angela Moreland

CHIEF OPERATING OFFICER

Ted Howie

FACILITIES COORDINATOR

Lorimer Macandrew

VIDEO PRODUCER

Sam McErlean

SOUND ENGINEERING INTERN

Irene McPhail

ACCOUNTS AND PAYROLL ASSISTANT

Calum Mitchell

VIDEO PRODUCTION INTERN

Hedd Morfett-Jones

DIGITAL MANAGER

Susan Rennie

FINANCE MANAGER

Abby Trainor

ADMINISTRATOR

Jade Wilson

FINANCE ASSISTANT

Royal Scottish National Orchestra

19 Killermont Street

Glasgow G2 3NX

T: +44 (0)141 226 3868

W: [rsno.org.uk](http://rsno.org.uk)

Scottish Company No. 27809

Scottish Charity No. SC010702



[/royal.scottishnationalorchestra](https://www.royal.scottishnationalorchestra.org.uk)



[@RSNO](https://twitter.com/RSNO)



[@rsnoofficial](https://www.instagram.com/rsnoofficial)



[Youtube.com/thersno](https://www.youtube.com/thersno)

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



Scottish Government  
Riaghaltas na h-Alba  
[gov.scot](http://gov.scot)