



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Elgar's

ENIGMA VARIATIONS

Usher Hall, Edinburgh
Fri 25 Feb 2022 7.30pm

Glasgow Royal Concert Hall
Sat 26 Feb 7.30pm

Supported by

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Shostakovich Cello Concerto No2
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Elim Chan Conductor
Sheku Kanneh-Mason Cello
Katy Anna Hill Soprano
Marcus Farnsworth Baritone
RSNO Junior Chorus

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Elgar's ENIGMA VARIATIONS

Ralph Vaughan Williams' *Sinfonia antartica* began as a film score, and in it you'll hear ice sheets, snowstorms and even a few penguins. But with Sir Andrew Davis conducting this vast symphonic panorama, it won't just be the cold that makes you shiver! First, though, he travels to more temperate climes with Edward Elgar's hugely popular *Enigma Variations*, plus something brand new from Jasper Dommett, a young British composer with a voice that's entirely their own.

JASPER DOMMETT Dreams of Isolation [8']

RSNO Composers' Hub Winner 2020:21

WORLD PREMIERE

ELGAR Enigma Variations Op36 [30']

INTERVAL

VAUGHAN WILLIAMS Symphony No7 *Sinfonia antartica* [40']

Sir Andrew Davis Conductor

Katie Coventry Mezzo-soprano

RCS Voices

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 25 Feb 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 26 Feb 7.30pm

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

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

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Romantic

RACHMANINOV

EDN Fri 18 Mar
GLA Sat 19 Mar

Walton Scapino, A Comedy Overture
Rachmaninov Piano Concerto No2
Elgar Symphony No1

Thomas Søndergård Conductor
Lise de la Salle Piano

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WELCOME



A warm welcome to this week's RSNO concert. We are delighted to welcome back Sir Andrew Davis to conduct a programme featuring two classics of English music alongside a world premiere by RSNO Composers' Hub 2020:21 Winner Jasper Dommert.

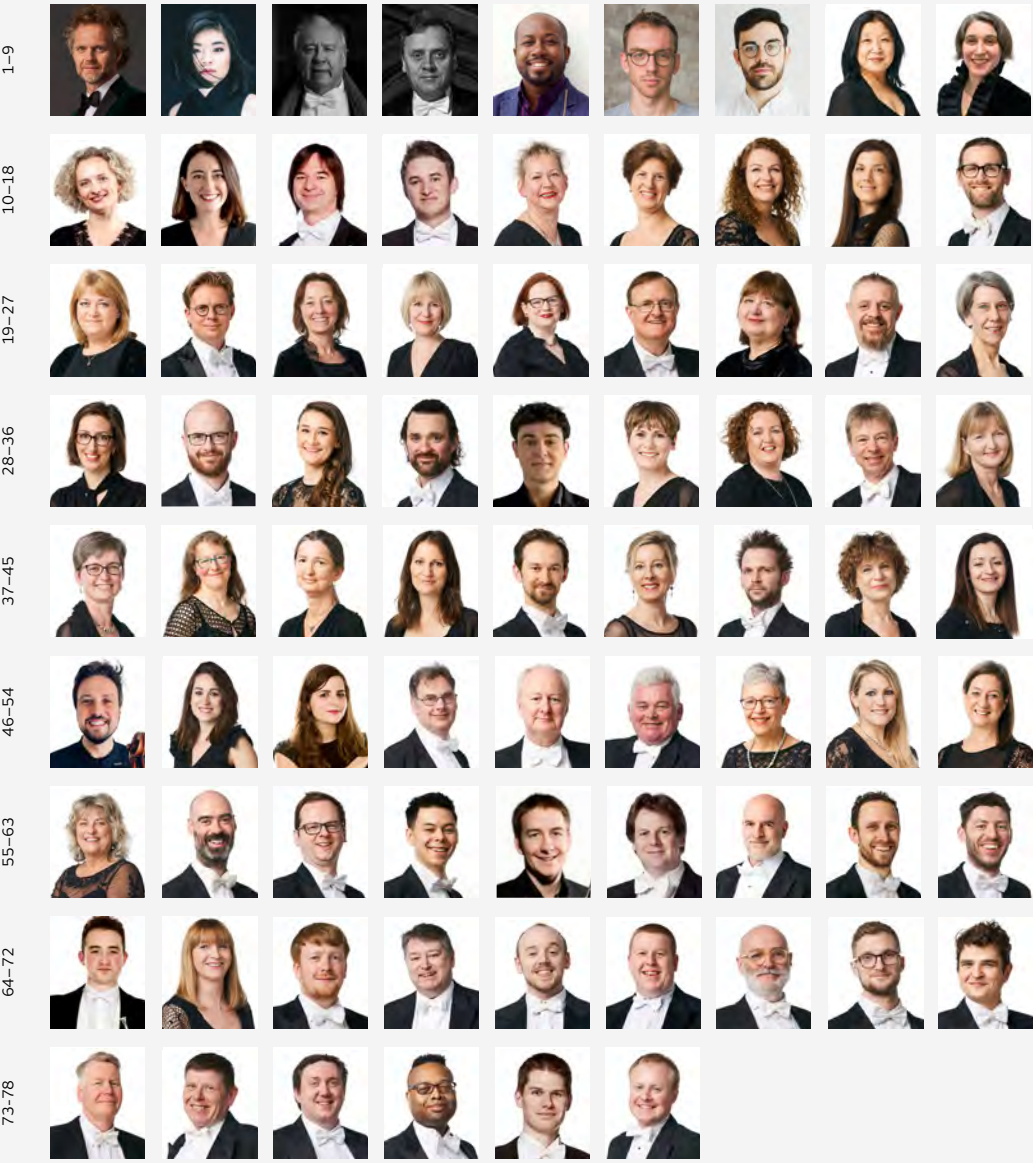
Sir Andrew's recent visits to the Orchestra have focused on Wagner, with unforgettable performances of *Die Walküre* and *Götterdämmerung* at the Edinburgh International Festival. While clearly one of the most respected Wagnerian conductors of his generation, he also has an unparalleled reputation for English music. I was privileged to take part in Sir Andrew's 2007 Elgar cycle with the Philharmonia, and the 19-concert marathon that was presented as part of the celebration of the 150th anniversary of Elgar's birth stands as one of the highlights of my own musical life. Tonight's performance of the *Enigma Variations* promises to be something very special.

This year marks the 150th anniversary of the birth of another of the great English composers, Ralph Vaughan Williams, and we are grateful to The Vaughan Williams Charitable Trust for supporting the performance of his Seventh Symphony, *Sinfonia antartica*, this evening. A prolific writer of both symphonies and choral works, Vaughan Williams was also an active film music composer. He scored a number of films written to support the Ministry of Information during the Second World War and his score for *Scott of the Antarctic* helped it become the third most popular film of 1949. The music he wrote for the film became the foundation of his Seventh Symphony completed some four years later and perhaps demonstrates that film music and symphonic repertoire are more closely related than we sometimes realise.

This evening's concert opens with the world premiere of Jasper Dommert's *Dreams of Isolation*. The Covid lockdowns of the last two years may well have resulted in more isolation than many of us wanted but I'm delighted that through digital and live workshops we still managed to deliver our Composers' Hub. This programme has helped produce some wonderful music and for the second week in a row we are privileged to play a piece by one of the talented young composers we have been able to work with.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

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

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Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
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ASSOCIATE PRINCIPAL	
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SUB PRINCIPAL	
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TIMPANI

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PRINCIPAL	

PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

Jasper Dommett (Born 1997)

DREAMS OF ISOLATION



WORLD PREMIERE

DURATION 8 minutes

'I think we dream so we don't have to be apart for so long. If we're in each other's dreams, we can be together all the time.' – **Winnie-the-Pooh**

- What does it mean to truly be alone?
- Is Dreaming inner Isolation?
- Does Isolation take away a sense of time?
- How do one's Dreams change in Isolation?
- Can Isolation be freeing?
- Are we alone in our Dreams?

© Jasper Dommett

RSNO Composers' Hub 2020:21 was supported by the **RVW Trust, Idlewild Trust, Garrick Charitable Trust, Leche Trust, Michael Tippett Musical Foundation** and RSNO New Works Patron, **Susie Thomson**.

JASPER DOMMETT Composer

Jasper Dommatt is a multi-award-winning British composer who recently graduated with first class honours from the Royal Welsh College of Music and Drama. They are currently undertaking an MMus in Composition at the Royal Academy of Music, supported by the Countess of Munster Trust.

Jasper's music has been performed by soloists and ensembles such as the BBC National Orchestra of Wales, RSNO, London Sinfonietta, Berkeley Ensemble, Young Artists Sinfonia, Fenella Humphreys and George Fu & Thomas Ang, with performances at London's St Martin-in-the-Fields and Cardiff's St David's Hall, Dora Stoutzker Hall and BBC Hoddinott Hall.

Recent works include: *Dreams of Isolation* for the RSNO, *Night Music* for the BBC NOW and *Rothko Room*, designed to be performed at Tate Modern. After the success of *Night Music*, Jasper received the Welsh Music Guild Paul Meallor Award for Student Composers, which included a commission for a song cycle for the Welsh baritone Jeremy Huw Williams.

Last year saw the sell-out premiere of Jasper's first opera, *Coram Boy*, based on Helen Edmundson's theatrical adaptation of Jamila Gavin's highly acclaimed novel. In 2020 *Night Music* was nominated for an Ivor Novello Award in the Large Orchestral Category, making Jasper the youngest composer to be nominated for the award in its history.

Jasper's brass band music has received particular acclaim, with a recent commission to write a new fanfare to celebrate the 150th anniversary of Girton College, Cambridge. 2020 also saw the recording of Jasper's first tenor horn concerto, *Matryoshka*, written for Ross Dunne and the Tredegar Band, on the World of Brass label.

Collaborating with Tŷ Cerdd, Jasper has also been fortunate to have worked with Psappha's Jennifer Langridge (cello) and Benjamin Powell (piano) and more recently soprano Sarah Dacey and pianist Christopher Williams.

Edward Elgar (1857-1934)

ENIGMA VARIATIONS Op36

FIRST PERFORMANCE

London, 19 June 1899

DURATION 30 minutes

Theme: Enigma – Andante

Var. I C.A.E. – L'istesso tempo

Var. II H.D.S.P. – Allegro

Var. III R.B.T. – Allegretto

Var. IV W.M.B. – Allegro di molto

Var. V R.P.A. – Moderato

Var. VI Ysobel – Andantino

Var. VII Troyte – Presto

Var. VIII W.N. – Allegretto

Var. IX Nimrod – Moderato

Var. X Dorabella – Intermezzo: Allegretto

Var. XI G.R.S. – Allegro di molto

Var. XII B.G.N. – Andante

Var. XIII * – Romanza: Moderato**

Var. XIV Finale: E.D.U. – Allegro–Presto

Edward Elgar's reputation as one of Britain's greatest-ever composers is now so firmly fixed in our heads that it's easy to forget that fame and success came his way comparatively late in life. Still, when they came – in 1899, when Elgar was 42 – they came with a bang, and it was the *Enigma Variations* that brought them.

The work's premiere immediately established Elgar's reputation in the UK as a composer to be taken seriously. International recognition followed in 1901, when the work received its European premiere in Düsseldorf. Indeed, upon hearing the piece, Richard Strauss proclaimed, 'Here for the first time is an English composer who has something to say.'

This 'something to say' had begun life as a session of light-humoured tinkling at the piano, after a long day's violin teaching. Elgar had been absent-mindedly improvising when his wife

Alice interrupted to praise one of the tunes.

Once Elgar had established which tune she meant, he began to repeat it for her in various different guises, imagining how acquaintances of theirs would perform it, 'if they were asses enough to compose', as he later joked.

The resultant work consists of a main theme, followed by 13 variations that represent Elgar's friends, and then a 14th representing Elgar himself. It is, however, much more than a series of whimsical character portraits – the music speaks at a much profounder level than that, although Elgar kept tantalisingly quiet over the exact nature of this profundity. In fact, his silence stretched both to what the 'Enigma' itself may be, and to the identity of another larger theme across the variations that, according to Elgar, "goes", but is not played'. Unsurprisingly, countless pencils have been chewed over both conundrums ever since, but we're still none the wiser. Perhaps that larger, overarching theme is simply life itself, given the way in which the work captures friendship, love, loss and even high artistic ideals.

The 'Enigma' Theme is structured in three sections, with two minor-keyed outer ones bookending a central major-keyed one. Pay special attention to the rhythm of the theme's very opening, consisting of two short notes followed by two longer ones. This is immediately reversed, and will continue to pop up throughout the rest of the work.

Elgar's beloved wife, Caroline Alice Elgar, occupies pride of place in romantic and delicate Variation I. Then if the jumping figures of Variation II have a passing resemblance to instrumental technique exercises, it's because that's exactly what Elgar intended. They're mimicking the warm-up routines of Hew David Steuart-Powell, an amateur pianist with whom Elgar played piano trios.

The initials of Variation III belong to Richard Baxter Townshend, a writer and amateur thespian. The plucking violins, doubled by woodwind, represent the ever-ringing bell on Townshend's bike. The leaps in pitch represent his comical depiction of an old man, his low voice occasionally leaping into soprano territory. W.M.B. (Variation IV) was William Meath Baker, a brusque-mannered country squire in the habit of banging doors when he left a room.

A piano-playing music lover called Richard P Arnold is the subject of Variation V. Elgar described his playing as 'evading difficulties but suggesting in a mysterious way the real feeling'. The viola melody of Variation VI is in honour of Isobel Fitton, an amateur viola player. The part features a tricky move, jumping from the fourth to the second string without accidentally sounding the third.

Energetic, rhythmically disjointed Variation VII captures Elgar's attempts to teach his close friend, architect Arthur Troyte Griffith, the piano. Winifred Norbury, or rather the 18th-century house in which she lived, is the subject of Variation VIII. The central section captures Winifred's laugh.

Variation IX almost needs no introduction. Nimrod, the most loved and admired of all the variations, is for August Jaeger, who edited Elgar's music and was his closest musical friend. Jaeger means 'hunter' in German, and Nimrod is the 'mighty hunter' in the biblical book of Genesis. Elgar later explained this slow movement as being 'the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred'. Jaeger could not have missed the extent to which

Elgar valued their friendship in this profoundly moving variation.

The hesitant rhythm of Variation X refers to the slight stutter of its subject, Dora Penny. Although the initials of Variation XI belong to George Robertson Sinclair, organist of Hereford Cathedral, the hero of the ensuing musical re-enactment is actually Sinclair's pet bulldog, Dan. The opening recounts Dan falling down a steep bank into the River Wye, paddling to a suitable landing spot, then barking triumphantly, having hauled himself back onto dry land.

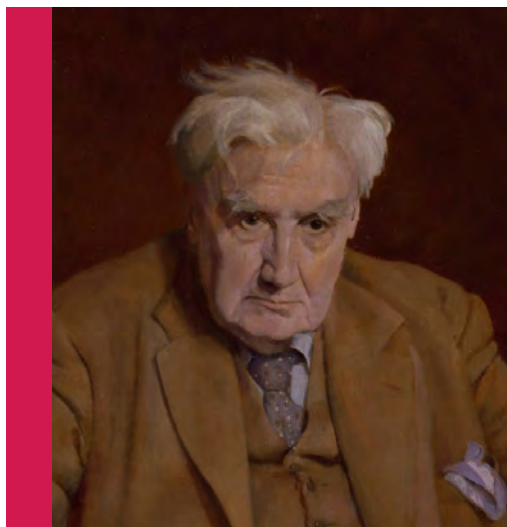
Variation XII is in honour of Elgar's 'serious and devoted friend', Basil G Nevinston, a talented amateur cellist. The three asterisks of Variation XIII refer to Lady Mary Lygon, who was sailing to Australia as Elgar wrote the variations to join her brother who was taking up the post of Governor of New South Wales. After a calm opening, the violas begin a rocking motion over a drumroll, which acts as the background for a clarinet quotation from Mendelssohn's *Calm Sea and Prosperous Voyage Overture*. Given the mood of poignancy and longing of this variation, and the title of Romanza, it's worth stressing that Elgar was thoroughly devoted to his wife! His tender music here simply represents wistfulness over a friend whose presence he would miss.

The initials of Variation XIV are in fact a shortening of Alice Elgar's pet name for her husband, 'Edoo'. Elgar was not naturally confident, so perhaps the key to this ebullient portrait's meaning lies in the reintroduction of the variations for Alice and Jaeger, the two people whom he most relied upon for encouragement and inspiration.

© Charlotte Gardner

Ralph Vaughan Williams (1872-1958)

SYMPHONY No7 *Sinfonia antartica*



FIRST PERFORMANCE

Manchester, 14 January 1953

DURATION 40 minutes

Prelude: Andante maestoso

Scherzo: Moderato

Landscape: Lento –

Intermezzo: Allegretto

**Epilogue: Alla marcia, moderato
(non troppo allegro)**

One of Vaughan Williams' first major achievements was a choral setting of verses by the American poet Walt Whitman. The composer's biographer Michael Kennedy suggested that its title, *Toward the Unknown Region*, could stand as a motto for Vaughan Williams' work as a whole. It's reflected in the four symphonies to which Vaughan Williams gave titles: *A Sea Symphony* (No1), *A London Symphony* (No2), *A Pastoral Symphony* (No3) and *Sinfonia antartica*. On the face of it they evoke more-or-less specific geographical regions, but they are also voyages of discovery. In the *Sea Symphony*'s finale, 'The Explorers', the great choral shout of 'steer for the deep waters only' sounds out like an artistic manifesto.

In the case of the *Sinfonia antartica* a real tragic journey inspired much of the music. In 1947 Vaughan Williams was invited to write the music for the Ealing film *Scott of the Antarctic*. The story of Robert Falcon Scott's doomed British expedition to find the South Pole in 1910-12 was soon giving him 'very definite ideas'. The challenge to evoke an unimaginably strange landscape inspired Vaughan Williams to enlarge his orchestral palette: piano, celeste, organ, harps, a large percussion section including gong, bells, vibraphone and wind machine, and wordless women's chorus with solo soprano. These sounds are combined to create unforgettable sound images. Xylophone tremolos, brittle piano chords and muted brass create glittering ice formations; shuddering strings register stabs of cold as the voices wail like Antarctic sirens; soft flute dissonances against deep rumbling harp, piano and percussion suggest the powerful slow currents of a vast frozen sea.

Beyond this, however, is the human dimension: the tiny figures of the explorers, awestruck, tormented and oppressed by extreme cold and

finally obliterated by vast and merciless nature. Yet this was the journey which Scott famously insisted – in his last diary entry – that he did ‘not regret’. Vaughan Williams’ music hints movingly at how such a statement might be possible: we sense, for instance, the hopelessly touching dignity of Captain Oates as he offers himself as a futile sacrifice to the ice deity in the music of the Intermezzo.

Nowhere is this dignity more evident than in the wonderful long tune, half aspiring, half laborious, that begins and very nearly ends the Symphony. Almost immediately the sounds of the void begin to assert themselves. The first movement ends with hope reaffirmed – a quiet but majestic trumpet fanfare and a noble long crescendo. The weird and wonderful fauna of the Antarctic are evoked vividly in the Scherzo, but the central Landscape strips the music of even animal comfort, conveying the lifeless grandeur of the interior with unsettling power. At its height is a massive climax dominated by an *fff* gong stroke and crashing full organ chords, after which the music returns to its ancient numbed stillness.

Intermezzo follows without a break, emphasising the gulf between its depiction of fragile human warmth and the implacable inhumanity of Landscape. After this the Epilogue rouses itself resolutely, but the sounds of the void return, leading to a recapitulation of the Symphony’s noble opening theme. At the end the theme’s former climactic affirmation now collapses into a hushed brass dissonance. Finally the voices and the wind machine wipe the snow clean of human tracks.

© Stephen Johnson



The RSNO's performances of *Sinfonia antartica* are supported by the **Vaughan Williams Charitable Trust** as part of RVW 150, a programme of events marking the 150th anniversary of the birth of Ralph Vaughan Williams (1872-1958).

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to the RSNO**

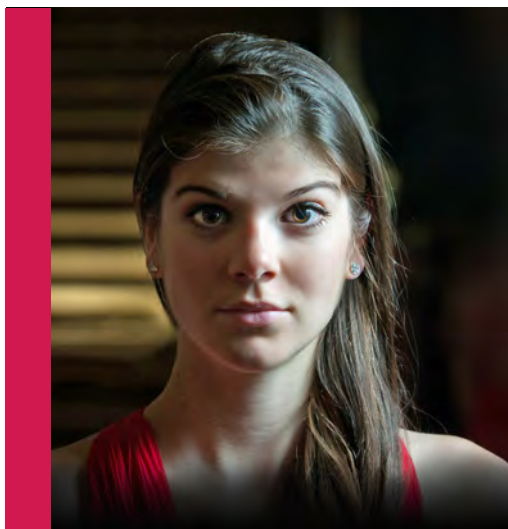
**Ralph Vaughan Williams
Scott of the Antarctic
Complete Film Score**

Conductor Martin Yates

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rsno.org.uk/recordings

KATIE COVENTRY Mezzo-soprano



Scottish mezzo-soprano Katie Coventry started the 2021/22 season with her debut at Nederlandse Reisoper as Sesto Giulio Cesare; this production transfers to the Handelfestspiele Göttingen, where Katie will make her house debut.

Last summer, Katie returned to Glyndebourne Festival Opera, covering Zaida *Il turco in Italia* and Dorabella *Così fan tutte*. She also made her debut with Waterperry Opera as Hansel *Hansel and Gretel*. In summer 2020, Katie returned to the Salzburg Festival as Second Maid *Elektra*.

As a previous Harewood Artist, Katie has a close relationship with English National Opera. She made her ENO debut as Edith *The Pirates of Penzance* and in 2017 made her role debut there as Cherubino *The Marriage of Figaro*. Previous roles include Second Woman *The Mask of Orpheus*, title role/Shadow Marnie 2 *Marnie* and Kitchen Boy *Rusalka*.

During the 2018/19 season, Katie was part of the ensemble at the Salzburger Landestheater. Roles there included Rosette *Manon*, Doralice *La Gazzetta*, Cherubino *Le nozze di Figaro*, Zerlina *Don Giovanni* and in Philip Glass' *The Trial*. Other recent engagements include her house debut at the Teatro Real Madrid as Jennie Hildebrand *Street Scene*, covering Annio *La clemenza di Tito* for Glyndebourne Festival Opera, and the second soprano solo in Mozart's C Minor Mass with Sir Roger Norrington and Camerata Salzburg.

A participant of the Salzburg Festival's Young Singer Project in 2018, Katie is a recent graduate from the Royal College of Music International Opera School, where she studied with Tim Evans-Jones as an Independent Opera Voice Scholar. Her roles for RCMIOS include Ramiro *La finta giardiniera*, Hänsel *Hänsel und Gretel*, Prince Orlofsky *Die Fledermaus*, Nancy *Albert Herring* and L'écureuil and La chatte *L'enfant et les sortilèges*.

RCS VOICES

The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people and their passion. Established in 1847 and celebrating its 175th anniversary in 2022, RCS is consistently recognised as a global leader in performing arts education (currently ranked as one of the world's top three performing arts education institutions by the QS World University Rankings).

With students from more than 50 countries, specialist staff and active partnerships with all of Scotland's national arts companies, RCS is a centre of performance offering a learning environment which encourages students to create new work, collaborate with peers across disciplines and develop innovative ideas and grow into artists the world needs.

RCS graduates are resourceful, highly employable and members of a dynamic community of artists who make a significant impact across the globe.

At RCS, students develop not just their art but their power to use it.

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Amie Dyer
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Molly Elizabeth Sellors
Emily Wishart
Danielle Marie Woodnutt
Yajie Ye*

**University of Glasgow Chapel Choir*

CHORUS DIRECTOR

Michael Bawtree

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SAVE THE DATE

**Join us at Prestonfield House on Saturday 11 June
2022 for some Midsummer magic with the RSNO.**

The Midsummer Gala Ball offers you and your guests
a fabulous evening of music, dining and dancing with
Scotland's National Orchestra.

For information or to reserve tickets please contact
Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH

SIR ANDREW DAVIS Conductor



One of today's most recognised and acclaimed conductors, Sir Andrew Davis' career spans over 45 years in which he has been the artistic leader at several of the world's most distinguished opera and symphonic institutions, including the Lyric Opera of Chicago (Music Director and Principal Conductor, 2000–21), BBC Symphony Orchestra (Conductor Laureate and Chief Conductor, 1991–2004), Glyndebourne Festival Opera (Music Director 1988–2000), Melbourne Symphony Orchestra (Conductor Laureate and Chief Conductor, 2013–19) and Toronto Symphony Orchestra (Conductor Laureate and Principal Conductor, 1975–88), where he also served as Interim Artistic Director through 2020. In addition, he holds the honorary title of Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra.

Sir Andrew has led performances at many of the world's most important opera houses, among them the Metropolitan Opera,

Teatro alla Scala, Royal Opera House, Bayreuth Festival and the major companies of Munich, Paris, San Francisco and Santa Fe. He has also appeared with virtually every other internationally prominent orchestra, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Rotterdam Philharmonic and all the major British orchestras.

In the 21/22 season, Sir Andrew celebrates 50 years of partnership with the BBC Symphony Orchestra. The season also sees returns to the RSNO, BBC Philharmonic, Toronto Symphony Orchestra and Lyric Opera of Chicago.

A vast and award-winning discography documents Sir Andrew's artistry. 2020 saw the release of his recording of Massenet's *Thaïs* with the Toronto Symphony (winner of the 2021 JUNO Award for Best Classical Album: Vocal or Choral), as well as the third volume of his ongoing recording project of the orchestral works of Eugene Goossens with the Melbourne Symphony. Sir Andrew currently records for Chandos Records, where he has been an exclusive artist since 2009.

Born in 1944 in Hertfordshire, Sir Andrew Davis studied at King's College, Cambridge, where he was an organ scholar, before taking up conducting. His diverse repertoire ranges from baroque to contemporary, and spans the symphonic, operatic and choral worlds. He is a great proponent of 20th-century works, including those by Janáček, Messiaen, Boulez, Elgar, Tippett and Britten. In 1992 he was created a Commander of the British Empire and in 1999 he was designated a Knight Bachelor in the New Year Honours.

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 Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Laura Ghiro
Gillian Risi
Fiona Stephen

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Robin Wilson
Nigel Mason
Paul Medd
Wanda Wojtasinska
Anne Bünemann
Sophie Lang
Harriet Wilson
Liz Rossi
Ruth Heney
Kirsty MacLeod
Eve Kennedy

VIOLA

Tom Dunn
PRINCIPAL
Asher Zaccardelli
Lisa Rourke
David Martin
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Elaine Koene
Sasha Buettner

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Naomi Pavri
Miranda Phythian-Adams
Iain Ward

DOUBLE BASS

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

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Luke Russell

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Kate McDermott
Duncan Swindells
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BASSOON

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HORN

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Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

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PRINCIPAL
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Jason Lewis

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PRINCIPAL
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Alastair Sinclair
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TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple
David Kerr

HARP

Pippa Tunnell

PIANO

Judith Keaney

CELESTE

Christopher Baxter

ORGAN

Michael Bawtree



SUPPORTING THE RSNO

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

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

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

Thank you for your support



Thomas Søndergård

MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

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

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

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

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

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Carol Grigor and the Trustees of Dunard Fund
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Bruce and Caroline Minto
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We would also like to thank those generous donors who wish to remain anonymous.

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

PATRON PROGRAMME

CHAIR PATRON

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

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The Solti Foundation Chair

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

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

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NEW WORKS PATRON

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

New Works Patron

Susie Thomson

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

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



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



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

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

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at 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:

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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 Milne, Head of Trusts and Projects, at 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 or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at 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.

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