

**RSNO**

SCOTLAND'S NATIONAL  
ORCHESTRA

**JOHN WILLIAMS**

**90**



**BIRTHDAY CELEBRATION**

**Usher Hall, Edinburgh**

Fri 11 Feb 2022 7.30pm

**Glasgow Royal Concert Hall**

Sat 12 Feb 7.30pm

**Anthony Weeden** Conductor

**Tommy Pearson** Presenter

**Royal Scottish National Orchestra**

# JOHN WILLIAMS

## BIRTHDAY CELEBRATION

With over 50 nominations and five awards, no movie composer has conquered the Oscars as completely as John Williams. And with scores like *Star Wars*, *Superman*, *E.T. the Extra-Terrestrial*, *Jaws*, *Schindler's List* and *Saving Private Ryan*, that's no surprise! All those favourites – and many more – are played live by the Royal Scottish National Orchestra as we celebrate this amazing composer's 90th birthday in style, with a full-scale symphonic tribute.

**Star Wars Suite: I. Main Title** [5']

**Close Encounters of the Third Kind:  
Concert Suite** [10']

**Sayuri's Theme** from ***Memoirs of a Geisha*** [4']

**Scherzo for Motorcycle and Orchestra** from  
***Indiana Jones and the Last Crusade*** [4']

**Hymn to the Fallen** from ***Saving Private Ryan*** [6']

**Hedwig's Theme** from  
***Harry Potter and the Sorcerer's Stone*** [5']

**Theme** from ***Jurassic Park*** [5']

INTERVAL



**Superman March** from  
***Superman: The Movie*** [5']

**Theme** from ***Jaws*** [3']

**With Malice Toward None**  
from ***Lincoln*** [3']

**Flight to Neverland**  
from ***Hook*** [5']

**Main Theme** from  
***Schindler's List*** [4']

**Adventures on Earth** from  
***E.T. the Extra-Terrestrial*** [10']

**Raiders March** from  
***Raiders of the Lost Ark*** [5']

**Anthony Weeden** Conductor  
**Tommy Pearson** Presenter  
**Royal Scottish National Orchestra**

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.**



# HAPPY BIRTHDAY, JOHN WILLIAMS!

There's no question that John Williams is the greatest composer of feature film soundtracks of our time. For over five decades he has been – not only among the Hollywood elite but with the public at large – the composer who has served up musical, lyrical and cultural gratification in films over and over again, from the panic-inducing theme from *Jaws*, to the mystical and magical themes from *Harry Potter*, to the heroic march from *Superman: The Movie*.

John Williams was born in New York on 8 February 1932. A talented pianist, composer and orchestrator who studied at the city's Juilliard School, he relocated to Los Angeles in the early 1950s on the crest of a creative wave caused by a renaissance in film production, the transition of musicians from touring big bands to permanent studio orchestras, and the development of the newfangled medium of television.

Williams is a fine jazz pianist, and occupied the piano chair in Henry Mancini's Studio Orchestra. But while still much in demand as a session pianist, he found himself turning more and more to composing. Cutting his teeth in TV, Williams then moved full time into feature films, for which he produced some of the most famous and memorable music of our time.

In the early 1970s many film studios had given up on the idea of full-scale original scores, so it came as a surprise to many young filmgoers

to hear the music for full symphony orchestra that Williams created for George Lucas' *Star Wars* (1977). The score draws on the rich romantic sounds of the 19th century, and the *leitmotif* techniques Richard Wagner had deployed in his operas, Williams also creating specific themes for characters and events. Williams won the Academy Award for Best Original Score. Lucas refers to Williams as the 'Secret Sauce of *Star Wars*', and the film's Main Title is surely one of the most instantly recognisable and stirring pieces of orchestral music of all time.

Williams' orchestrations are a veritable masterclass in the art of writing for orchestra, and his florid writing for strings and woodwinds is often fiendishly difficult. But many of his melodic motifs are incredibly simple, such as the iconic five-note phrase in *Close Encounters of the Third Kind*. Williams composed around 350 five-note phrases before he and director

Steven Spielberg settled on the famous one heard in the soundtrack to the 1977 film. Well, you can't expect a superior alien race to use any old musical phrase to communicate with humans! Unnerving and evocative, it's a fitting soundtrack for a film exploring the life-changing encounter between an ordinary man, played by Richard Dreyfuss, and visitors from outer space.

*Memoirs of a Geisha* (2005) is another triumphant collaboration with Spielberg. Based on Arthur Golden's best-selling novel, the film tells the story of a young Japanese girl, Chiyo Sakamoto, who is sold by her impoverished family to a geisha house and ultimately becomes one of the most celebrated geisha of her time. It features solo violin and cello



accompanied by full orchestra and traditional Japanese instruments.

We continue with the first appearance tonight of Indiana Jones (the charming but roughish archaeologist played vividly by Harrison Ford) in 1989's *Indiana Jones and the Last Crusade* (directed by Spielberg and written by Lucas). While Indiana is rescuing his father, Professor Henry Jones (played by Sean Connery), from Nazi imprisonment on the border between Austria and Germany, they make their daring escape by motorcycle and sidecar, careering through the forest pursued by the Germans. The Scherzo for Motorcycle and Orchestra is energetic and propulsive and every bit as thrilling as the action on-screen.



The years shortly before and during the Second World War are a rich vein of inspiration for

Spielberg. In 1998's *Saving Private Ryan* he pays tribute to the heroes of the Normandy landings of 6 June 1944 in an intensely moving and often violently graphic film. Williams was nominated by the

Academy for Best Original

Score (Spielberg won Best Director)

and Hymn to the Fallen is a noble and elegant theme evoking a solemn air of tribute to those who, in the words of Vice President Wallace, 'spoke for the common man in terms of blood on the battlefield'.

Unlike *Star Wars*, with its fanfare and Imperial March, 2001's *Harry Potter and the Sorcerer's Stone* – *Philosopher's Stone* in the UK – had a more subtle theme but perhaps the grandest ever written to portray a postal delivery service! Hedwig's Theme, performed on the celeste, was written to accompany the travels of Harry's pet owl.

Williams' score for *Jurassic Park* (1993) may have been somewhat overshadowed by that for *Schindler's List* (from the same year) and its own outstanding special effects. However, this groundbreaking and hugely successful dinosaur movie has a score that has real majesty, befitting the wonderful, enormous creatures Spielberg brought to life on-screen.



The Main Title from *Superman: The Movie* (1978) is surely one of the most instantly recognisable pieces of orchestral music of all time. The score that accompanied the film revived, along with Williams' work on *Star Wars* and *Close Encounters*, an approach that was crucial to adventure films from the late 1930s to the mid-1960s with such success that there can be few listeners anywhere who do not know this music, and few fans who aren't immediately stirred by it. The film and its effects may now be a little dated but listen to Williams' main theme and you'll believe a man can fly!



Williams' real breakthrough came in 1975 with Spielberg's take on Peter Benchley's blockbuster novel about a small American seaside resort terrorised by a great white shark: *Jaws*. Try to imagine the film without Williams' incessant two-note bass *ostinato* ... doesn't quite pack the same punch, does it? Like Bernard Herrmann's famous stabbing motif in Alfred Hitchcock's *Psycho*, it almost becomes a character itself.



As is so often the case, where Spielberg goes, John Williams is also to be found. Spielberg's 2012 historical drama *Lincoln* starred Daniel Day-Lewis as the US President and Sally Field as the First Lady, Mary Todd Lincoln. As one would expect when dealing with sensitive historical subjects, Williams knows precisely

when to keep the mood sombre and reflective, as he does in *With Malice Toward None*, an impassioned piece for strings and solo trumpet capturing Lincoln's optimistic spirit.

Williams' ability to conjure up seascapes is on a par with his great musical hero Erich Korngold (1897-1957), and after *Jaws* we (quite appropriately) continue with 1991's *Hook*, one of the most magical of all Williams' scores, in which a now grown-up and respectable Peter Pan rescues his own children from the clutches of the wicked Captain Hook. As collaborations between Spielberg and Williams go, its complexity and majesty have earned it a spot next to the scores to *Star Wars* and *Jaws*.

When his friend and long-time collaborator Spielberg showed him the script to *Schindler's List* (1993), Williams felt it would be too challenging to score. When he said to Spielberg, 'You need a better composer than I am for this film', Spielberg responded, 'I know. But they're all dead!' The great violinist Itzhak Perlman was brought in to play the heart-breaking main theme, and was startled at the authenticity of Williams' sound, evoking the traditional Jewish music of central Europe. The film won seven Academy Awards, including Best Picture and Best Original Score.





In 1982, following the intergalactic adventures of Lucas' *Star Wars* and *The Empire Strikes Back* (*Return of the Jedi* was not to come until 1983), Spielberg's *E.T. the Extra-Terrestrial*, with a score by Williams, came as a bit of a surprise. Despite the title's promise of a 'creature from outer space', the story took place not in the distant future but in contemporary Los Angeles and dealt with a sad little boy with a troubled home life who finds the courage to help the very non-scary extra-terrestrial to 'phone home'. This score is one of Williams' finest, and one of the finest in the history of film, especially *E.T.'s* Adventures on Earth and the exciting finish, in which *E.T.* helps the boys to fly their bikes as

they race to meet a spaceship which has come to rescue the little alien.

Perhaps Spielberg's greatest ability is his knack for producing rip-roaring adventures, and this was certainly the case with the first film in the Indiana Jones franchise, *Raiders of the Lost Ark* (1981). Pits full of snakes, nasty Nazis and the wrath of the Almighty lead to one astonishing cliffhanger after another, and the iconic Raiders March has come to symbolise Indiana Jones – so it makes a suitably rousing finale to our celebration of the music of John Williams. Happy Birthday, Maestro!

© Stephen Duffy





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# THE MUSIC OF STAR WARS

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# TOMMY PEARSON Presenter

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Tommy Pearson has been a familiar figure in the UK music world for nearly 25 years. After an early career as a percussionist and composer, he became one of the busiest voices on BBC Radio, presenting most of Radio 3's main strands and regularly appearing on Radio 4, and as the host of the BBC4 TV Proms coverage.

Film music has dominated much of his career, as concert producer, host and broadcaster. He has produced and hosted major concerts around the world, including the World Soundtrack Awards in Ghent; concerts with actor Sir Anthony Hopkins, which resulted in a No1 album; and *A Night Out with Sir Michael Caine*, a gala charity event at the Royal Albert Hall in 2014 featuring the iconic actor interviewed by Jonathan Ross, with the London Symphony Orchestra and special guests including Quincy Jones, Joss Stone, Steve Coogan and Rob Brydon. In 2015 Tommy produced *Interstellar Live*, a sold-out screening of the sci-fi epic at the RAH with composer Hans Zimmer and orchestra playing the live score, plus a pre-concert talk with Professor Stephen Hawking, Kip Thorne, Brian Cox and director Christopher Nolan.

Other live film events Tommy has produced include *Independence Day Live* and *Brassed Off* at the RAH, *North by Northwest* at the London Coliseum, *Planet of the Apes* at the Royal Festival Hall and *Touching the Void* at The Barbican, all featuring the scores played live.

As a filmmaker, Tommy has made promos and online content for clients such as the BBC, EMI, Universal Music Group, Boosey & Hawkes, LSO, Los Angeles Philharmonic and many individual artists. Sky Arts has broadcast a number of his programmes, including *King's Singers Christmas* and *Live from Wigmore Hall*.

# RSNO

SCOTLAND'S NATIONAL  
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## 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  
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# ANTHONY WEEDEN Conductor

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Anthony Weeden has established an outstanding career as an orchestral conductor and orchestrator with a keen desire to step beyond traditional musical boundaries. His vast repertoire, ability to work in diverse musical styles and genres, and friendly character make him in demand with orchestras and ensembles around the world. His award-winning work for the film and TV industry, such as orchestrating and conducting Jóhann Jóhannsson's film scores to *The Theory of Everything* (Golden Globe winner for Best Original Score/Oscar nominated) *Sicario* (Oscar/BAFTA nominated) and *Arrival* (Oscar/Golden Globe/BAFTA nominated) and Rael Jones' film score to *My Cousin Rachel*, and orchestrating David Arnold and Michael Price's score to BBC TV series *Sherlock* (Emmy-winning music in 2014), demonstrates why leading composers and orchestras, both in the film and classical music industries, consistently choose to work with him.

Anthony has made several recordings for BBC Radio 3, Lyric FM, WDR3 (West German Radio), RTV Utrecht (Netherlands), Metropole Orkest and Weave Records as well as numerous film and TV soundtracks at world-renowned recording facilities Abbey Road Studio and AIR Studios. He is co-founder of the Avenue A Ensemble.

A dedicated music educator, Anthony conducted and coached at the Royal Academy of Music, Junior Academy in London for 16 years until 2016; he is regularly involved with the Royal Philharmonic Orchestra's community and education programme – RPO Resound – as a conductor and arranger; and is a frequent guest conductor and teacher at many of the UK's conservatoires and universities.

Growing up on the northeast coast of England, Anthony was quickly immersed in the brass band traditions of the region as a cornet player, before studying trumpet and composition at the Royal Academy of Music, Junior Academy until he was 18. He graduated from the University of Durham with a BA Hons degree in Music, specialising in composition, and continued his studies in orchestral conducting at the Royal College of Music. After winning the August Manns prize for conducting two years consecutively at the RCM, he also became the first-ever winner of the Norman Del Mar Conducting Prize in 1999 and was a Western European finalist in the Maazel/Vilar International Conducting Competition in 2002. In 2014 he was awarded an Honorary Associate of the RAM.

# 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

Sharon Roffman  
LEADER  
Lena Zeliszewska  
ASSOCIATE LEADER  
Patrick Curlett  
Lorna Rough  
Ursula Heidecker Allen  
Caroline Parry  
Susannah Lowdon  
Alan Manson  
Laura Ghiro  
Shulah Oliver  
Jane Reid  
Alison McIntyre  
Catriona Price  
Helena Rose

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Harriet Wilson  
Nigel Mason  
Wanda Wojtasinska  
Paul Medd  
Anne Bünemann  
Sophie Lang  
John Robinson  
Kirsty MacLeod  
Eve Kennedy  
Liz Reeves

## VIOLA

Tom Dunn  
PRINCIPAL  
Jessica Beeston  
Susan Buchan  
Lisa Rourke  
Claire Dunn  
Maria Trittinger  
Francesca Hunt  
Chrissie Slater  
Nicola Boag  
Jasmine Ong

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Sarah Digger  
Robert Anderson  
Julia Sompolinska  
Miranda Phythian-Adams  
Niamh Molloy  
Lowri Preston

## DOUBLE BASS

Nicholas Bayley  
GUEST PRINCIPAL  
Margarida Castro  
Michael Rae  
Paul Sutherland  
Piotr Hetman  
Sally Davis

## FLUTE

Marie Zupancic  
GUEST PRINCIPAL  
Helen Brew  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Maria Gomes  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

Luis Eisen  
ASSOCIATE PRINCIPAL  
Emma Simpson  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Alexander Stead

## TRUMPET

Jason Lewis  
ASSOCIATE PRINCIPAL  
Andrew Connell-Smith  
Rebecca Wilson  
Alistair Douglas  
Emily Stokes

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Jordan Fairley  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

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Simon Lowdon  
PRINCIPAL  
Stuart Semple  
Philip Hague  
Glynn Forrest  
Peter Murch

## HARP

Pippa Tunnell

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Lynda Cochrane

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**Join us at Prestonfield House on Saturday 11 June  
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The Midsummer Gala Ball offers you and your guests  
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For information or to reserve tickets please contact  
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# GALA BALL

*Saturday 11 June 2022*



## PRESTONFIELD

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19 Killermont Street

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T: +44 (0)141 226 3868

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

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