

A close-up portrait of conductor Søren Søndergård, a man with curly grey hair and a beard, wearing a light-colored suit jacket over a white shirt. He is holding a baton in his right hand, which is raised and slightly blurred, suggesting movement. The background is dark and out of focus.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts **RACHMANINOV TWO**

Supported by the

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Music Hall, Aberdeen
Thu 17 Feb 2022 7.30pm

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Nicola Benedetti Plays **SIMPSON**

Thu 26 May 7.30pm
Music Hall, Aberdeen

Supported by the

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Holmès La nuit et l'amour, Interlude
from *Ludus Pro Patria*

Mark Simpson Violin Concerto
Berlioz Symphonie fantastique

Fabien Gabel Conductor
Nicola Benedetti Violin

rsno.org.uk



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Søndergård Conducts RACHMANINOV TWO

Could Rachmaninov's Second be the most romantic symphony ever written? With its vast, storm-swept vistas, endless melodies and rapturous love song of a slow movement, it's definitely a contender. Thomas Søndergård conducts it with unbridled emotion, the climax of a concert that begins amid two very different musical landscapes: Carlijn Metselaar evokes a classic of Scottish literature, while Shostakovich's First Cello Concerto is a dark, edgy Cold War thriller, performed by the RSNO's own Aleksei Kiseliov.

CARLIJN METSELAAR Into The Living Mountain [8']

RSNO Composers' Hub Winner 2019:20

WORLD PREMIERE

SHOSTAKOVICH Cello Concerto No1 in E flat Major Op107 [29']

INTERVAL

RACHMANINOV Symphony No2 in E Minor Op27 [60']

Thomas Søndergård Conductor

Aleksei Kiseliov Cello

Royal Scottish National Orchestra

MUSIC HALL, ABERDEEN

Thu 17 Feb 2022 7.30pm

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.

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Sheku Kanneh-Mason Plays **SHOSTAKOVICH**

EDN Fri 4 Mar
GLA Sat 5 Mar

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Sirens
SCOTTISH AIRING NAUTIC

Bacewicz Divertimento
Shostakovich Cello Concerto No2
Fauré Requiem

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

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WELCOME



Welcome to this evening's concert. We are delighted to be back in the Music Hall, and with our Music Director Thomas Søndergård at the helm.

We open with the world premiere of *Into The Living Mountain* by the winner of our 2019:20 Composers' Hub, Carlijn Metselaar. As Scotland's National Orchestra it is our privilege to support the development and talent of young composers. One of the ways in which we do this is through our Composers' Hub scheme, which offers up to five young composers each year the opportunity to work with and compose for the RSNO, receiving mentorship from Scottish composer Stuart MacRae and guest composers including Oliver Searle and Roxanna Panufnik. We are very grateful to RSNO New Works Patron Susie Thomson and the Ambache Charitable Trust for their support of this performance of *Into The Living Mountain*.

It always gives us the greatest pleasure to showcase the wonderful talent within the Orchestra, and I'm sure you will give a warm welcome to our incredibly talented Principal Cellist, Aleksei Kiseliov, as he takes centre stage in Shostakovich's First Cello Concerto.

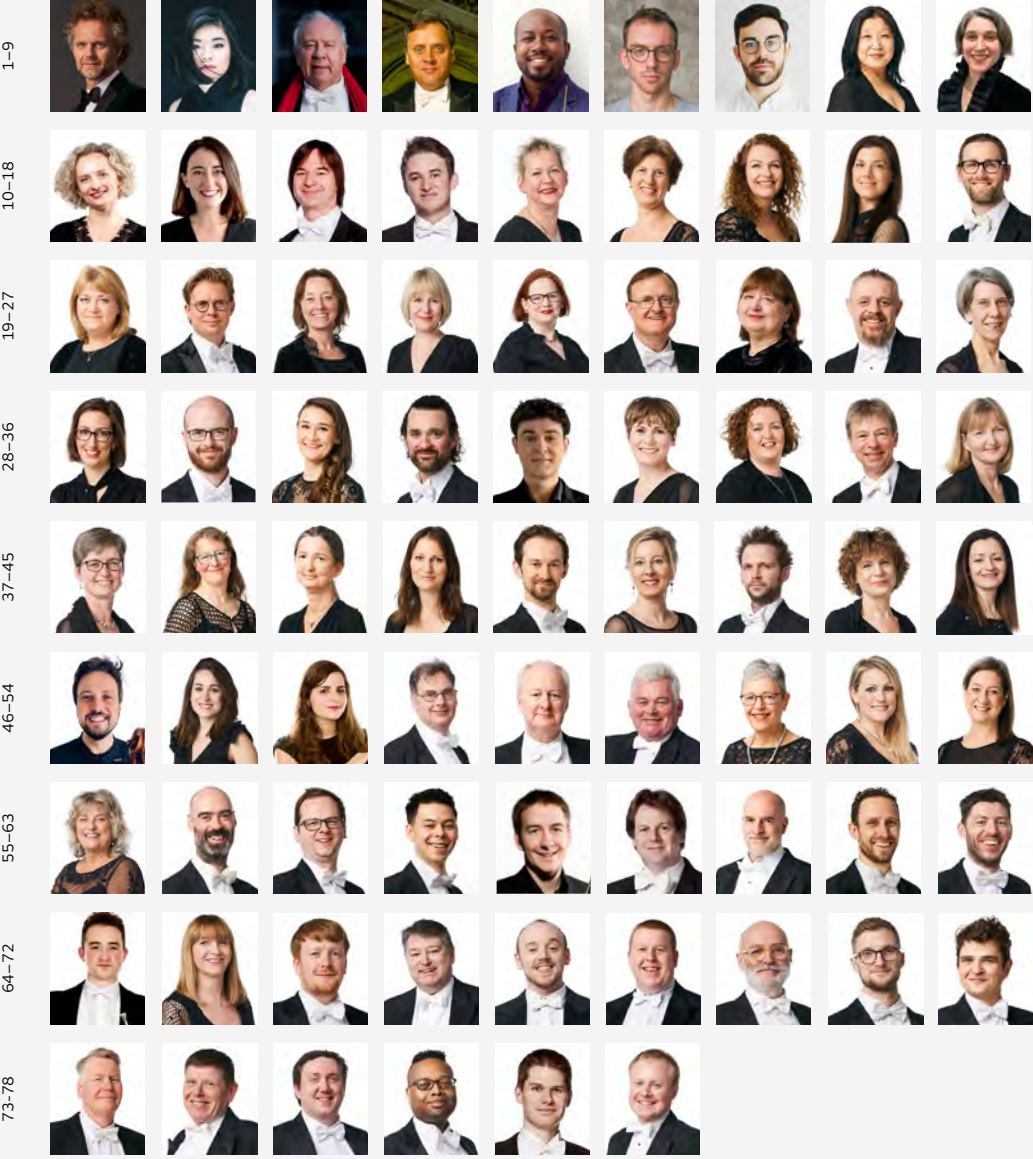
If music be the food of love, then our post-interval offering is indeed a feast to be savoured. Rachmaninov's Second Symphony is one of the most romantic works of all time, filled with luscious melodies – just about the perfect piece this Valentine's week.

I hope you enjoy the performance.

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
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Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
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Patrick Curlett	13
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Carlijn Metselaar (Born 1989)

INTO THE LIVING MOUNTAIN



WORLD PREMIERE

DURATION 8 minutes

Into The Living Mountain is inspired by the sense of awe and unease wild places can evoke, so vividly described in Nan Shepherd's book *The Living Mountain*, a memoir of her experiences climbing in the Cairngorm Mountains, written in the 1940s but not published until 1977. The ideas contained in Shepherd's book of deep connection to the natural world in all its beauty and violence are ones that deeply resonate with me. When I read *The Living Mountain* I realised its themes tied together a lot of the apparently disparate musical ideas I already had in mind. It was a wonderful privilege to be able to explore these ideas fully in the RSNO Composers' Hub 2019, allowing me to experiment and find different orchestral colours, textures and gestures in order to capture these impressions.

Nan Shepherd writes about her experiences in a way that makes you think she wants to take in the landscape as fully as possible, writing in a way that is both sensuous and very transparent. My piece is a reaction to these kinds of wild places, with their wide views and interesting gnarly details, rather than a straightforward or literal depiction of them.

© Carlijn Metselaar

Ambache
CHARITABLE TRUST

The performance of Carlijn Metselaar's *Into The Living Mountain* (RSNO Composers' Hub Winner 2019:20) is kindly supported by the Ambache Charitable Trust, which raises the profile of music by women.

RSNO Composers' Hub 2019:20 was supported by RSNO New Works Patron, **Susie Thomson**.

CARLIJN METSELAAR Composer

Carlijn Metselaar is a Dutch composer based in Edinburgh. Her orchestral fanfare *Vorfreude* was composed to celebrate the inaugural concert of Andrés Orozco-Estrada as the new Music Director of the Wiener Symphoniker. *Vorfreude* was performed at the Wiener Konzerthaus in 2020 following an international composition competition. Carlijn has also composed for BBC Composition Wales, Uproar: Wales New Music Ensemble, Ty Cerdd's CoDI Scheme with Berkeley Ensemble, London Philharmonic Orchestra Junior Artists, and the LPO Young Composers Scheme, and was the winner of the RSNO Composers' Hub 2019.

Carlijn wrote the short opera *Blackout* based on the play by Davey Anderson as Composer in Residence with Welsh National Opera Youth Opera. She also wrote the cabaret song *Well, Actually* about mansplaining for Olga Vocal Ensemble's feminism tour, commissioned by Classical Movements (Washington, DC). Her opera *Martine&Martinus* was performed in the Dom Cathedral in Utrecht, for which she received a grant from Fonds Podiumkunsten (the Netherlands). Through lockdowns, she composed *Lift* for BBC National Orchestra of Wales violist Laura Sinnerton's solo CD *Inner Voices* (NMC Recordings).

Carlijn holds a PGDip in composition from the Royal Welsh College of Music and Drama. Before moving to Cardiff, she studied composition, musicology and music education in Utrecht. She is currently undertaking a PhD in composition at Cardiff University, supported by a Young Talent Award (Prins Bernhard Cultuurfonds, the Netherlands) and a Cardiff University School of Music scholarship.

Dmitri Shostakovich (1906-1975)

CELLO CONCERTO No1 in E flat Major Op107



FIRST PERFORMANCE

Leningrad (St Petersburg), 4 October 1959

DURATION 29 minutes

Allegretto

Moderato –

Cadenza: Attacca –

Allegro con moto

Slava, do you really like this composition or not so much? Because if you tell me you like it, then I will dedicate it to you.' These were apparently the words with which, in 1959, Dmitri Shostakovich offered his First Cello Concerto to a shocked and delighted Mstislav Rostropovich, his former Moscow Conservatoire composition pupil, who promptly went away and memorised it in just four days.

It was perhaps inevitable that Rostropovich would be so immediately captivated. An emotionally visceral expression of anger and desperation, resignation and despair, defiance and tenderness, it encapsulates everything that both men felt towards their home country and the Soviet authorities' persecution of any artist whose work was deemed 'antidemocratic' or 'chaotic' – as Shostakovich's modernist music frequently was. Indeed, the angular four-note motif which first opens the work and then acts as its unifying musical material is the German musical translation of Shostakovich's initials DSCH, which become DEsCH, or in English D, E flat, C and B. Add the fact that the Concerto is also a virtuosic tour de force for the soloist, and the overriding impression is of a work that from the very beginning was written with Rostropovich's own direct, impassioned sound and phenomenal technical command in mind. Which indeed it was, because Shostakovich penned it off the back of hearing the Sinfonia Concertante for cello and orchestra that Sergei Prokofiev had completed for Rostropovich in 1951.

The Concerto's perky opening *Allegretto* begins, as mentioned, with a motif built on Shostakovich's initials, which then gets treated

to all manner of repetitions and development across both this increasingly tension-filled movement and beyond. An additional stinging subtext to the motif is that it's a sped-up, lightened-up version of a theme Shostakovich used in his 1948 film score *The Young Guard*, which depicts brave young Russian soldiers being marched to their deaths by Nazi guards.

Strings alone open the *Moderato* – the only movement where the DSCH motif remains silent – with a subdued theme the soloist will never play. When the cello does enter it's with a new melody. Eventually, led by the cello, the music gathers in volume and intensity, leading to the orchestra returning to its opening theme, followed by a piece of eerie magic: the cello reprises its own first *Moderato* melody but now up high in artificial harmonics, to the sparsest and most silent-feeling of orchestral accompaniments, a celeste adding to the impression of ghostliness. Finally, an ominous timpani roll slides us seamlessly into the *Cadenza* movement, over which the soloist first develops material from the *Moderato* and then from the *Allegretto*.

There's again no pause between the *Cadenza* and the sardonic concluding *Allegro con moto*, which launches with oboe leading the way. Once more, the DSCH motif is everywhere, initially through new thematic material, but later in its original first-movement guise. Eventually the music is cut off, seemingly mid-flow, by seven timpani strokes.

© Charlotte Gardner

What was happening in 1959?

8 Jan Charles de Gaulle was inaugurated as the first president of the French Fifth Republic

21 Jan The European Court of Human Rights was established in Strasbourg

3 Feb Buddy Holly, Ritchie Valens and The Big Bopper died in a plane crash near Clear Lake, Iowa

16 Feb Fidel Castro became the Premier of Cuba

10 Mar The Tibetan uprising erupted in Lhasa as Chinese officials attempted to arrest the Dalai Lama

3 Jun Singapore became a self-governing crown colony of Britain

21 Aug Hawaii was admitted as the 50th US state

15–28 Sep USSR Premier Nikita Krushchev and his wife toured the US at the invitation of President Eisenhower

16 Sep The Xerox 914, the first plain paper copier, was unveiled

16 Nov *The Sound of Music*, by Rodgers and Hammerstein, opened at the Lunt-Fontanne Theatre on Broadway

Sergei Rachmaninov (1873-1943)

SYMPHONY No2 in E Minor Op27



FIRST PERFORMANCE

St Petersburg, 26 January 1908

DURATION 60 minutes

Largo – Allegro moderato

Allegro molto

Adagio

Allegro vivace

The first performance of Rachmaninov's First Symphony in 1897 was an utter disaster. The conductor, Alexander Glazunov, was drunk, the orchestra under-rehearsed and the critics scornful. One particularly scathing reviewer, the composer César Cui, described the work as a musical version of 'the Seven Plagues of Egypt' that 'would have brought ecstasy to the inhabitants of hell'. Rachmaninov was devastated, destroyed the score and for nearly three years composed virtually nothing.

Enter Dr Nikolai Dahl, a hypnotist and an advocate of the new psychological theories of Sigmund Freud, who helped Rachmaninov overcome his depression and, in the process, encouraged him to write one of his best-loved masterpieces, the Second Piano Concerto. 'You will work with great facility,' Dahl repeatedly told him, 'and the Concerto will be of an excellent quality.' The doctor's words were prophetic, and the composer's self-confidence began to be restored. Rachmaninov himself premiered the Concerto in Moscow in 1901 to great acclaim, and it soon became one of the most celebrated and imitated works of its type.

Yet Rachmaninov still had to lay that symphonic ghost to rest. His ambition was to join the great line of Russian symphonists – the likes of Borodin, Balakirev and Tchaikovsky – but his single, (unjustifiably) failed Symphony hardly did justice to that tradition. Eventually, however, in 1906 he set to work on a new symphony, most of which was written in Dresden where he had temporarily settled in order to focus for a period on composition (in Russia his work schedule as a conductor was a punishing one).

Inevitably there were difficulties along the way – Rachmaninov was unhappy with

his first version of the work and revised it considerably – but it eventually received its triumphant premiere under Rachmaninov himself in St Petersburg on 26 January 1908, the composer having dedicated the score to his former teacher Sergei Taneyev. Happily, the performance restored Rachmaninov's self-worth as a symphonist.

This abundantly lyrical work reminds us that in the early 20th century, just a few years before the momentous premiere of Stravinsky's brutally modernistic *The Rite of Spring*, Rachmaninov remained a glorious Romantic anachronism.

At the opening of the first movement's extensive slow introduction, cellos and double basses quietly present an idea that is seminal to all of the Symphony's musical themes. As the idea is taken up elsewhere, the tempo hastens slightly and the music builds to a passionate climax. Eventually the ardour subsides, we hear a variation of the opening theme on the cor anglais and, with a little shimmer of upward string *tremolando*, the faster *Allegro moderato* section gets underway. This has two principal themes: the first is a haunting, slightly faltering melody introduced by the violins; the second a more confident, major-key affair (there is also a wonderful foretaste of the Symphony's slow movement). The latter theme forms the basis of the movement's tempestuous central section, the end of which is signalled by a brief restatement of the slow introduction's theme. Thereafter, the warmly lyrical second theme dominates, though storminess returns in the coda.

The second movement opens with an energetic figure melodically suggestive of the Dies irae, an ominous ancient religious chant that

Rachmaninov had quoted in his ill-fated First Symphony and which reappeared in several of his subsequent works. This finds contrast in the form of a lusciously lyrical string melody. In the middle of the movement is a breathless *fugato* passage in which the different sections of the orchestra imitate one another in the course of their successive entries, the whole eventually morphing into a reprise of the opening material.

In the third movement, after a few bars of preparation, a clarinet sings out one of the loveliest melodies that even Rachmaninov ever wrote, its tender, gently contoured lines spun out to exquisite effect. The richly lyrical vein continues throughout as the music builds to an ardent climax. The violins take up the clarinet melody but it is the violas who have the final say.

The fourth movement bursts into life with carefree, dance-like exuberance. This finds contrast in the form of a great, flowing melody played by the strings over a pulsating wind and brass accompaniment. Rachmaninov then briefly quotes the slow movement before plunging back into the excitement of the dance. In the movement's central section, descending scales sound out to bell-like effect (Rachmaninov was fascinated by bells and a few years later composed a choral symphony entitled *The Bells*). The opening dance music and the spacious string theme then return (the latter now crowned by brilliant fanfares), before the work ends in a blaze of brass- and percussion-heavy splendour. If Rachmaninov had any lasting fears that his Second Symphony might fail to resuscitate his career as a symphonist, there is little sign of them here.

© Anthony Bateman

ALEKSEI KISELIOV Cello



Aleksei has been the Principal Cello of the RSNO since 2011.

Born in Belarus, he began his musical studies when he was five at the Republican Music College. He was eight when he gave his first public recital, and a year later toured to Holland as a soloist with the Chamber Orchestra of the Republican Music College. He developed his work as a soloist, performing with the State Chamber Orchestra and Symphony Orchestra of Belarus. It was at this time that he won the international competition Music of Hope and later in 1997, at the age of 12, he was a prize-winner at the Tchaikovsky International Youth Competition in St Petersburg. He became Belarus Pupil of the Year and a scholar of the President's Fund of Belarus, and received a special prize from the Vladimir Spivakov Fund.

Still young, Aleksei began performing as a soloist with the Belarus Philharmonic Society and the Opera and Ballet. Further engagements followed in Germany, Holland,

France and England. His appearances at the Franco-Byelorussian Musical Spring were a huge success. In 1998 his performances in the Cortot Hall and Trianon Theatre in Paris were equally well received.

In 2000 Aleksei began studying with Tilman Wick in Hanover and three years later moved to London to study with Jerome Pernoo at the Royal College of Music. From 2007 he studied with Raphael Wallfisch while pursuing the Artist Diploma course at the RCM. Later he had a year of lessons with Natalie Clein at Trinity Laban.

In 2008 and 2009 Aleksei directed his own international music festival, Melodrama, in London and Minsk. His solo and concert work has developed in Europe, the UK and USA, as well as in Belarus. He now combines his solo career with his Principal role with the RSNO, and also teaches at the Royal Conservatoire of Scotland.

THOMAS SØNDERGÅRD Conductor



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

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

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

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

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

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

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

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
Emily Davis
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Alan Manson
Lorna Rough
Ursula Heidecker Allen
Marike Kruup
Kirstin Drew
Fiona Stephen
Joy Becker
Catriona Price
Nicola Bates

SECOND VIOLIN

Lisa Obert
GUEST PRINCIPAL
Jacqueline Speirs
Harriet Wilson
Nigel Mason
Wanda Wojtasinska
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Elsbeth MacLeod
Isobel Protheroe

VIOLA

Asher Zaccardelli
ASSISTANT PRINCIPAL
Lisa Rourke
David Martin
Nicola McWhirter
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Beth Woodford
Elaine Koene

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Robert Anderson
Barbara Misiewicz
Rachael Lee
Gunda Baranauskaite
Sarah Digger
Laura Sergeant

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Paul Sutherland
Piotr Hetman
Gabriel Rodrigues
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
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OBOE

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Peter Dykes
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Maria Gomes
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Emily Stokes

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Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
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TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Tom Hunter
Stuart Semple

HARP

Pippa Tunnell

CELESTE

Judith Keaney

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



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SUPPORTING THE RSNO

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

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

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

Thank you for your support



Thomas Søndergård

MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

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

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

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

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

Ardgowan Charitable Trust
Geoff and Mary Ball
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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

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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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



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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Thank you to all our members
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