

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**

Usher Hall, Edinburgh
Fri 18 Feb 2022 7.30pm

Glasgow Royal Concert Hall
Sat 19 Feb 7.30pm


Supported by the

Ambache
CHARITABLE TRUST

RECOMMENDED BY
CLASSIC *f*M

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



Elgar's ENIGMA VARIATIONS

EDN Fri 25 Feb
GLA Sat 26 Feb

Supported by **The Vaughan Williams Charitable Trust**

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 Dreams of Isolation
(RSNO Composers' Hub Winner 2020:21)

Elgar Enigma Variations

Vaughan Williams Symphony No7
Sinfonia Antartica

Sir Andrew Davis Conductor

Katie Coventry Mezzo-soprano

RCS Voices

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

Søndergård Conducts RACHMANINOV TWO

Patricia Kopatchinskaja is a violinist who pushes the boundaries – and when she plays Stravinsky's brilliant, ferociously difficult Violin Concerto, you'll hear why. 'You can only win the freedoms you dare to take,' she says. 'The limits are in the imagination.' That could almost be a motto for a concert that begins with a new vision of the Scottish landscape from Carlijn Metselaar and ends with the romantic melodies and sweeping vistas of Rachmaninov's Second Symphony. Thomas Søndergård won't hold back.

CARLIJN METSELAAR Into The Living Mountain [8']

RSNO Composers' Hub Winner 2019:20

WORLD PREMIERE

STRAVINSKY Violin Concerto in D Major [22']

INTERVAL

RACHMANINOV Symphony No2 in E Minor Op27 [60']

Thomas Søndergård Conductor

Patricia Kopatchinskaja Violin

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 18 Feb 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 19 Feb 7.30pm

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

If viewing these notes at the concert, please do so considerately and not during performances.

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

Supported by the

Ambache
CHARITABLE TRUST

which raises the profile
of music by women

RECOMMENDED BY
CLASSIC *fm*

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *fm*

Sheku Kanneh-Mason Plays **SHOSTAKOVICH**

EDN Fri 4 Mar
GLA Sat 5 Mar

Supported by

Ambache
CHARITABLE TRUST

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

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

WELCOME



Welcome to this evening's concert. We are delighted to have our Music Director Thomas Søndergård at the helm, the first of four visits to the Orchestra he will make during this Spring/Summer season.

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*.

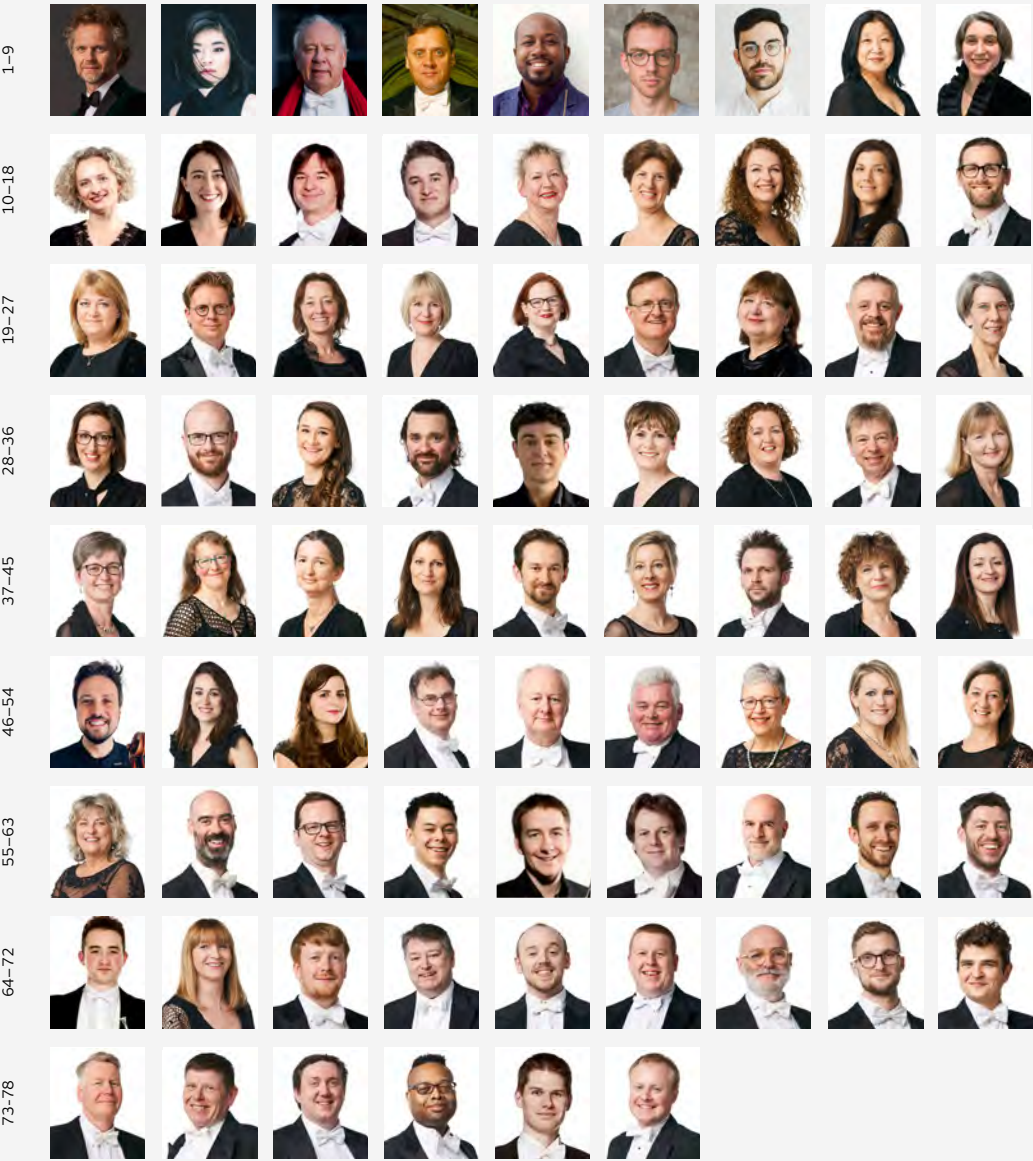
To those who joined us for our performance of *Dies Irae* during COP26 in November, violinist Patricia Kopatchinskaja needs no introduction. To everyone else, prepare to be dazzled by one of the world's greatest artists, back in Scotland to perform Stravinsky's virtuosic Violin Concerto.

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 to round off 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	

FIRST VIOLIN

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

SECOND VIOLIN

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

VIOLA

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

CELLO

Aleksei Kiseliov	41
PRINCIPAL	
Betsy Taylor	42
ASSOCIATE PRINCIPAL	
Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
Sarah Digger	45
Robert Anderson	46

DOUBLE BASS

Ana Cordova	47
PRINCIPAL	
Margarida Castro	48
ASSOCIATE PRINCIPAL	
Michael Rae	49
ASSISTANT PRINCIPAL	
Paul Sutherland	50
SUB PRINCIPAL	
John Clark	51
Sally Davis	52

FLUTE

Katherine Bryan	53
PRINCIPAL	
Helen Brew	54
ASSOCIATE PRINCIPAL	
Janet Richardson	55
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	56
PRINCIPAL	
Peter Dykes	57
ASSOCIATE PRINCIPAL	
Henry Clay	58
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	61
PRINCIPAL	
Luis Eisen	62
ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	64
PRINCIPAL	
Alison Murray	65
ASSISTANT PRINCIPAL	
Andrew McLean	66
ASSOCIATE PRINCIPAL	
David McClenaghan	67
Martin Murphy	68
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	69
PRINCIPAL	
Marcus Pope	70
SUB PRINCIPAL	
Jason Lewis	71
ASSOCIATE PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	72
PRINCIPAL	
Lance Green	73
ASSOCIATE PRINCIPAL	
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	75
PRINCIPAL	

TIMPANI

Paul Philbert	76
PRINCIPAL	

PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

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.

Igor Stravinsky (1882-1971)

VIOLIN CONCERTO in D Major



FIRST PERFORMANCE

Berlin, 23 October 1931

DURATION 22 minutes

Toccata

Aria I

Aria II

Capriccio

You wouldn't expect Igor Stravinsky's 1931 Violin Concerto to be much like anyone else's – and sure enough, it isn't. Indeed, it feels a bit surprising that this determined anti-Romantic should even bother himself with a form so soaked in the 19th century – Brahms, Tchaikovsky, Mendelssohn, all that emotionalism and virtuosity.

In fact, Stravinsky thought so too, and hardly knew what to do when in 1931 his German publisher Willy Strecker suggested he write a concerto for the Polish violinist Samuel Dushkin. He didn't think he knew enough about the violin, for one thing, although he had actually already written a prominent role for the instrument into his theatre piece *A Soldier's Tale*. But his friend the composer Paul Hindemith convinced him that he was better off not being bogged down in the clichés of violin writing, and in Dushkin he found a congenial soul he could collaborate with on technical and musical issues; and so he accepted.

By a kind of lucky accident, Stravinsky had fastened onto what we call his 'neoclassical' style in 1920, when the impresario Sergei Diaghilev handed him a bundle of 18th-century dance tunes to organise into a ballet, which the composer had recomposed to make *Pulcinella*. Finding in this old music a perfect starting point for channelling a thoroughly 20th-century muse, Stravinsky persisted through versions of this style for several decades; the Violin Concerto falls squarely into the period. And while the influence of Bach, say, on the Concerto is not glaringly obvious at first hearing, there are many half-hidden legacies in the walking basses, the adapted trills and ornaments, the interplay of instruments, the embellishments of melody.

This feels very brief at just over 20 minutes, but it is a miracle of concision, with a huge amount packed in. The violin is *primus inter pares*: Stravinsky is more interested in the combination of sounds, timbres, instruments – in a setting that feels more chamber-ish than a big symphony orchestra – than in making a standard virtuoso showpiece for one soloist.

Launching straight into the first-movement *Toccata* (the old-style titles were added later) from the call-to-attention chord which begins each movement, the music swings jauntily along above an insistent (if typically unstable) rhythm, all manner of odd characters and distractions popping up all around, snatches of music and action, like a stroll through a bustling fairground: a bar or two of a popular waltz, a droning bagpipe, a free-spirited, open-air feeling far from the unemotional, anti-descriptive ascetic Stravinsky liked to paint himself.

The two contrasting *Arias* that follow play with other baroque conventions, the first with an increasingly fancified tune, the second with a long, almost sentimental theme over some luscious strings, highly untypical of a composer who usually foregrounded the spiky woodwind. The final *Capriccio* is a breathless perpetual motion of jack-in-the-box characters: walk-on parts for bassoon, horn – and then the orchestra leader, joining the soloist in a dancey whirl before a triumphant coda rushes to the end.

© Robert Thicknesse

What was happening in 1931 ?

14 Feb The original film version of *Dracula*, with Bela Lugosi, was released in the US

3 Mar *The Star-Spangled Banner* was adopted as the US National Anthem

25 Apr Ferdinand Porsche founded the eponymous car manufacturer in Stuttgart

1 May New York's Empire State Building was completed

19 Jun The Geneva Convention on Prisoners of War, signed on 27 July 1929, came into force

15-16 Sep Due to pay reductions, 1,000 sailors of the British Atlantic Fleet at Invergordon mutinied for two days

17 Oct US gangster Al Capone was sentenced to 11 years in prison for tax evasion

27 Oct A mainly Conservative National Government, led by Ramsay MacDonald, a former Labour prime minister, won the general election, the largest landslide in UK electoral history

7 Nov The Chinese Soviet Republic was proclaimed by future Chinese Communist Party leader Mao Zedong

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

PATRICIA KOPATCHINSKAJA Violin



With a combination of depth, brilliance and humour, Patricia Kopatchinskaja brings an inimitable sense of theatrics to her music. Whether performing a violin concerto by Tchaikovsky, Ligeti or Schoenberg or presenting an original staged project deconstructing Beethoven, Ustvolskaja or Cage, her distinctive approach always conveys the core of the work.

Highlights of the 2020/21 season included a residency with the Orchestre Philharmonique de Radio France, performing Shostakovich with Mirga Gražinytė-Tyla, an appearance at the Festival d'Aix-en-Provence, and concerts with the Bamberg Symphony and SWR Symphony Orchestra. Patricia performed *Pierrot Lunaire* and her project *Dies Irae* to great acclaim. Another highlight was her BBC Proms debut, performing Bartók with the BBC Scottish Symphony Orchestra and Ilan Volkov. She also gave recitals across Europe, performing with regular recital partners Joonas Ahonen, Polina Leschenko and Fazil Say.

The 2021/22 season features engagements with the Berlin Philharmonic and City of Birmingham Symphony Orchestra, a tour with the Budapest Festival Orchestra, appearances with the Finnish Radio Symphony Orchestra and Manchester Camerata, and her continued residency as Artistic Partner with Camerata Bern.

Patricia will continue to showcase the works of living composers such as Luca Francesconi, Michael Hersch, György Kurtág and Márton Illés in her varied and innovative curated projects like *Bye Bye Beethoven*, and her video recording of Kurt Schwitters' surreal Dadaist poem *Ursonate*.

CD releases in 2020/21 included *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern (Alpha Classics), nominated for a Gramophone Award, and Francisco Coll's Violin Concerto with the Orchestre Philharmonique du Luxembourg and Gustavo Gimeno (Pentatone). Patricia's Vivaldi project with Il Giardino Armonico, *What's Next Vivaldi?*, featuring new works by living composers, was released on disc in 2020 on Alpha Classics and received an Opus Klassik Award in 2021. In 2018 she won a GRAMMY Award for *Death and the Maiden* with the Saint Paul Chamber Orchestra (Alpha). Last autumn Patricia and Sol Gabetta released their new duo album, *SOL & PAT*, on Alpha Classics.

Patricia held the position of Artistic Partner of the Saint Paul Chamber Orchestra from 2014 to 2018, and is a humanitarian ambassador for Terre des Hommes, the leading Swiss child relief agency.

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
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

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Marcus Pope
Emily Stokes

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

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



PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH

SUPPORTING THE RSNO

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

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

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

Thank you for your support



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

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

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

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

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

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

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

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

PATRON PROGRAMME

CHAIR PATRON

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

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*
The Bill and Rosalind Gregson Chair

Patrick Curlett
ASSISTANT PRINCIPAL
The RSNO Circle Chair

Jane Reid
The James Wood Bequest Fund
Chair

Alan Manson
The Hugh and Linda Bruce-Watt
Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Second Violin

Xander van Vliet *PRINCIPAL*
The Hilda Munro Chair

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

David Martin
The Miss Grace MM Mitchell
Bequest Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Aleksei Kiseliyov *PRINCIPAL*
The James Browning Chair

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Arthur Boutiller
The Ardgowan Charitable
Trust Chair

Rachael Lee
The Christine and Arthur Hamilton
Chair

Double Bass

Ana Cordova *PRINCIPAL*
The Kate and Gavin Gemmell Chair

John Clark
The Gregor Forbes Chair

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

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

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group
Charitable Trust Chair

Cor Anglais

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

Bassoon

David Hubbard *PRINCIPAL*
The James and Morag Anderson
Chair

Horn

Christopher Gough *PRINCIPAL*
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

David McClenaghan
The J & A Mitchell Chair

Trumpet

Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

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

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Director of Concerts and Engagement

Bill Chandler
The James and Iris Miller Chair

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

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

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

NEW WORKS PATRON

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

New Works Patron

Susie Thomson

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

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



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:

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

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

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

If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at ajda.milne@rsno.org.uk

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.

Virtuoso

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

Symphony

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

Concerto

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

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

Sonata

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



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

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

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

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



A BIG THANK YOU TO OUR SUPPORTERS

FUNDERS



Scottish Government
Riaghaltas na h-Alba
gov.scot



leisure & culture
DUNDEE



glasgow
unesco
city of music

eis
The Educational
Institute of Scotland



Scottish Government
Riaghaltas na h-Alba
gov.scot

TIME TO
SHINE



PRS
Foundation



CORPORATE SUPPORTERS

ANTA
made in Scotland since 1984



Victor & Carina
CONTINI
EDINBURGH
WWW.CONTINI.COM

DINE

Gallagher
Insurance | Risk Management | Consulting

Hampden & Co.
BANKERS

INSTITUT
FRANÇAIS
ÉCOSSE

Investec

isio.



PRESTONFIELD
PRESTONFIELD HOUSE EDINBURGH

Resource telecom group

VALVONA & CROLLA
Caffè Bar & Ristorante
valvonacrolla.com

PRINCIPAL MEDIA PARTNER

CLASSIC fm

PRINCIPAL TRANSPORT PARTNER



BROADCAST PARTNER



CHARITY PARTNER

Trees for Life

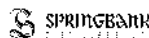
PARTNERS

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

PROJECT PARTNERS

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

CHAIR SPONSORS



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

ROYAL SCOTTISH NATIONAL ORCHESTRA

PATRON

Her Majesty The Queen

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE

CHAIR

John Heasley

HONORARY TREASURER

Hugh Bruce-Watt

Kat Heathcote

Linda Holden

Neil McLennan

Costa Pilavachi

David Robinson

Gurjit Singh Lalli

Jane Wood

Player Directors

Helen Brew

David Hubbard

Dávur Juul Magnussen

Sophie Lang

Paul Philbert

Lorna Rough

Nominated Directors

Clr Frank Docherty

GLASGOW CITY COUNCIL

Clr Lesley Marion Cameron

THE CITY OF EDINBURGH COUNCIL

Company Secretary

Gordon Murray

RSNO COUNCIL

Baroness Ramsay of Cartvale

CHAIR

Ms Ruth Wishart

CHIEF EXECUTIVE

Alistair Mackie

Nicola Shephard

EXECUTIVE ASSISTANT

CONCERTS

Ingrid Bols

PLANNING OFFICER

Michael Cameron

DRIVER AND DEPUTY STAGE MANAGER

Lauren Hamilton

LIBRARY ASSISTANT

Emma Hunter

DEPUTY ORCHESTRA MANAGER

Ewen McKay

HEAD OF ORCHESTRA MANAGEMENT

Richard Payne

LIBRARIAN

Tammo Schuelke

ARTISTIC PLANNING MANAGER

Brodie Smith

CONCERTS ADMINISTRATOR

Craig Swindells

STAGE AND PRODUCTION MANAGER

Christine Walker

CHORUS MANAGER

LEARNING AND ENGAGEMENT

Andrew Stevenson

DIRECTOR OF LEARNING AND ENGAGEMENT

Brianna Berman

PROJECT ASSISTANT

Samantha Campbell

HEAD OF LEARNING AND ENGAGEMENT

Rosie Kenneally

LEARNING AND ENGAGEMENT OFFICER
(MATERNITY LEAVE)

Rachel Naylor

LEARNING AND ENGAGEMENT OFFICER
(MATERNITY COVER)

EXTERNAL RELATIONS

Dr Jane Donald

DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne

EXTERNAL RELATIONS OFFICER

Ian Brooke

PROGRAMMES EDITOR

Jessica Cowley

MARKETING MANAGER

Carol Fleming

HEAD OF MARKETING

Constance Fraser

COMMUNICATIONS AND MARKETING OFFICER

Alice Gibson

EXTERNAL RELATIONS ADMINISTRATOR

Catriona Mackenzie

COMMUNICATIONS MANAGER
(MATERNITY LEAVE)

Torran McEwan

INDIVIDUAL GIVING & PARTNERSHIPS
ADMINISTRATOR

Jenny McNeely

HEAD OF INDIVIDUAL GIVING AND
PARTNERSHIPS

Ajda Milne

HEAD OF TRUSTS AND PROJECTS

Graham Ramage

GRAPHICS AND NEW MEDIA DESIGNER

Naomi Stewart

TRUSTS AND PROJECTS COORDINATOR

Sam Stone

INFORMATION SERVICES MANAGER

FINANCE AND CORPORATE SERVICES

Angela Moreland

CHIEF OPERATING OFFICER

Ted Howie

FACILITIES COORDINATOR

Lorimer Macandrew

VIDEO PRODUCER

Sam McErlean

SOUND ENGINEERING INTERN

Irene McPhail

ACCOUNTS AND PAYROLL ASSISTANT

Calum Mitchell

VIDEO PRODUCTION INTERN

Hedd Morfett-Jones

DIGITAL MANAGER

Susan Rennie

FINANCE MANAGER

Abby Trainor

ADMINISTRATOR

Jade Wilson

FINANCE ASSISTANT

Royal Scottish National Orchestra

19 Killermont Street

Glasgow G2 3NX

T: +44 (0)141 226 3868

W: rsno.org.uk

Scottish Company No. 27809

Scottish Charity No. SC010702



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



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



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



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

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



Scottish Government
Riaghaltas na h-Alba
gov.scot

From Quiz Show *to Concerto*

Alexander Armstrong
Weekdays from 9am

CLASSIC *f*M



RADIO



globalPLAYER



“PLAY CLASSIC FM”