



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SIBELIUS FIVE

Caird Hall, Dundee
Thu 12 May 2022 7.30pm

Usher Hall, Edinburgh
Fri 13 May 7.30pm

Glasgow Royal Concert Hall
Sat 14 May 7.30pm

Supported by

Ambache
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John Ellerman
Foundation

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M



GERSHWIN & RACHMANINOV

EDN Fri 20 May
GLW Sat 21 May

Ravel Valses nobles et sentimentales
Gershwin Concerto in F
Rachmaninov Symphony No3

John Wilson Conductor
Louis Schwizgebel Piano

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SIBELIUS FIVE

Jean Sibelius saw a flight of swans in the sunset and heard the tune that crowns his Fifth Symphony. Antonín Dvořák was overwhelmed by the power and beauty of Niagara Falls and poured his feelings into a Cello Concerto as tender as it is passionate. And Thea Musgrave, a giant among Scottish composers, summons shimmering magic from an old Finnish myth. Tabita Berglund and soloist Torleif Thedéen take a journey to a place where nature, fantasy and emotion become one.

THEA MUSGRAVE

Song of the Enchanter [6']

SCOTCH
SNAPS



DVOŘÁK Cello Concerto in B Minor Op104 [39']

INTERVAL

SIBELIUS Symphony No5 in E flat Major Op82 [32']

Tabita Berglund Conductor

Torleif Thedéen Cello

Royal Scottish National Orchestra

CAIRD HALL, DUNDEE

Thu 12 May 2022 7.30pm

USHER HALL, EDINBURGH

Fri 13 May 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 14 May 7.30pm

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

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

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Northwood
Charitable Trust**

The concert in Dundee is kindly supported by Leisure & Culture Dundee Major Music Award, Northwood Charitable Trust, Leng Charitable Trust, R J Larg Family Trust and Tay Charitable Trust.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Nicola Benedetti Plays **SIMPSON**

ABN Thu 26 May

EDN Fri 27 May

GLW Sat 28 May

Supported by

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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

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WELCOME



We are delighted to be joined this evening by the Swedish cellist Torleif Thedéen, making his RSNO debut, performing Dvořák's Cello Concerto. And we welcome back Norwegian conductor Tabita Berglund, who stepped in at short notice to conduct Sibelius' Symphony No7 during our first Digital Season.

The enduring influence of Sir Alexander Gibson, the Orchestra's longest-serving Music Director, can be seen in this evening's programme, a continuation of his appreciation for Nordic repertoire and talent.

Our concert closes with Sibelius' Fifth Symphony, whose work was so greatly championed by Gibson that he was awarded Finland's Sibelius Medal, in recognition of his distinguished service to the composer's music. I would urge you to revisit some of Gibson's fantastic Sibelius recordings with the Orchestra: you can find them listed at rsno.org.uk/recordings.

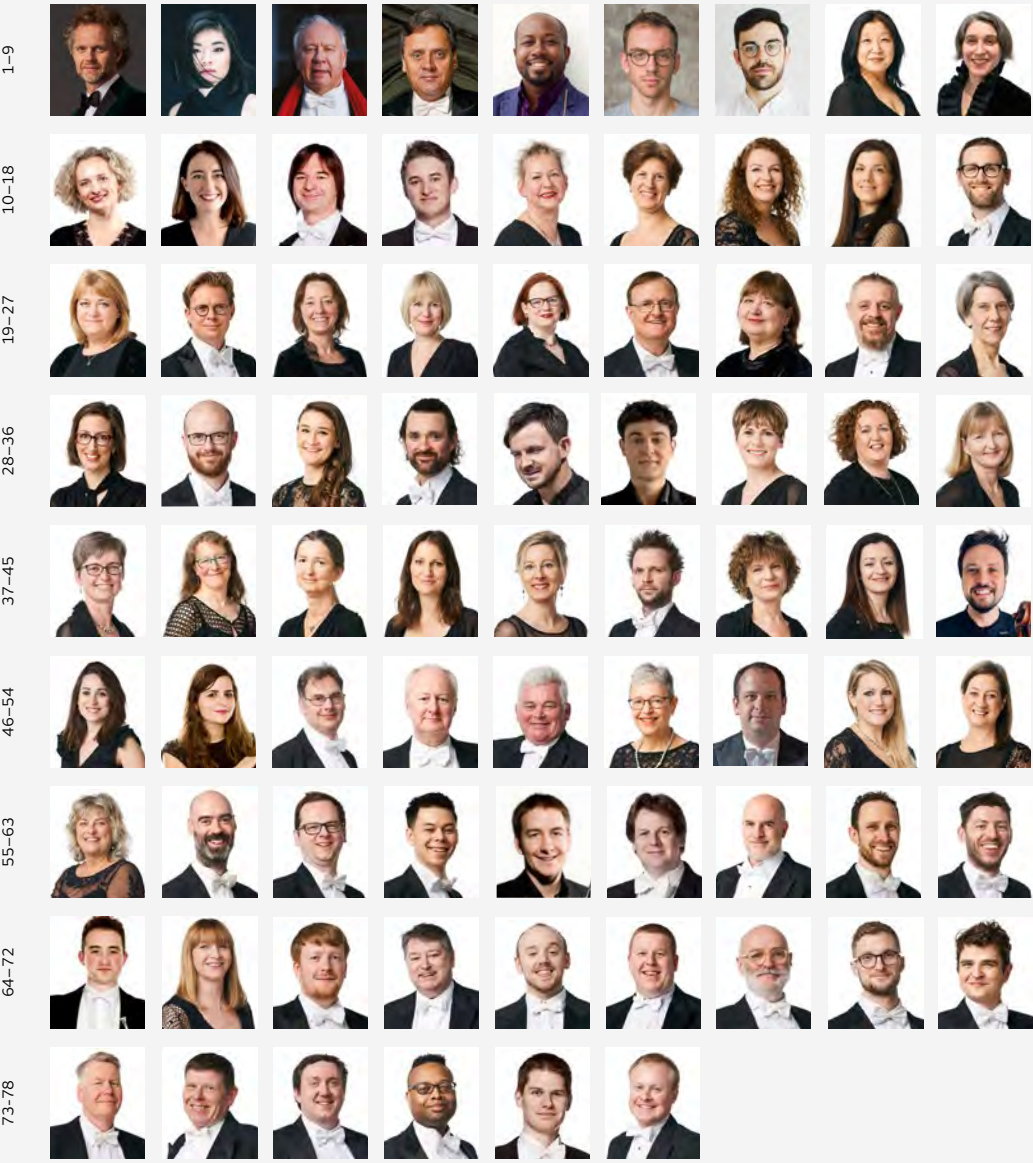
We open with Thea Musgrave's *Song of the Enchanter*, a piece commissioned in 1990 to celebrate the 125th anniversary of Sibelius' birth. Gibson first conducted Musgrave's work with the Scottish National Orchestra in 1961, and the RSNO has continued to perform her music ever since. Just last week our matinée audience heard her take on Scottish folklore, *Loch Ness – A Postcard from Scotland*. The programming of Musgrave's music forms part of the RSNO's Scotch Snaps series, highlighting work by composers born or living in Scotland.

Our performance on Saturday will be live-streamed from Glasgow Royal Concert Hall as part of our ongoing Digital Season. I am always amazed by the technological improvements we are making, and with tonight's concert it's a joy to simultaneously embrace the future while looking to our past as a rich source of inspiration.

I hope you enjoy the concert.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

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PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
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Thea Musgrave (Born 1928)

SONG OF THE ENCHANTER



FIRST PERFORMANCE

Helsinki, 14 February 1991

DURATION 6 minutes

This short work, written in the winter and spring of 1990, was commissioned by the Helsinki Philharmonic Orchestra to honour the 125th anniversary of Finnish composer Jean Sibelius' birth. The 1991 premiere was conducted by Glasgow-born James Loughran.

It is based on an episode from the Kalevala, the great Finnish epic, in which Väinämäinen, the hero-God, has fashioned a magical five-stringed instrument from the bones of a giant pike. Orpheus-like, he plays upon it and enchants the people. All listen and all weep, their hearts melted. Even Väinämäinen weeps and his tears, 'bigger than cranberries', fall into the clear waters of the deep blue sea. A seabird dives down to retrieve his tears – they have ripened into pearls.

© Thea Musgrave



John Ellerman Foundation

The performances of Thea Musgrave's *Song of the Enchanter*, part of the RSNO's Scotch Snaps series, are kindly supported by the John Ellerman Foundation and the Ambache Charitable Trust, which raises the profile of music by women.

THEA MUSGRAVE Composer

Rich and powerful musical language and a strong sense of drama have made Edinburgh-born Scottish-American composer Thea Musgrave one of the most respected and exciting contemporary composers in the Western world. Her works are performed in major concert halls, at festivals and on radio stations on both sides of the Atlantic.

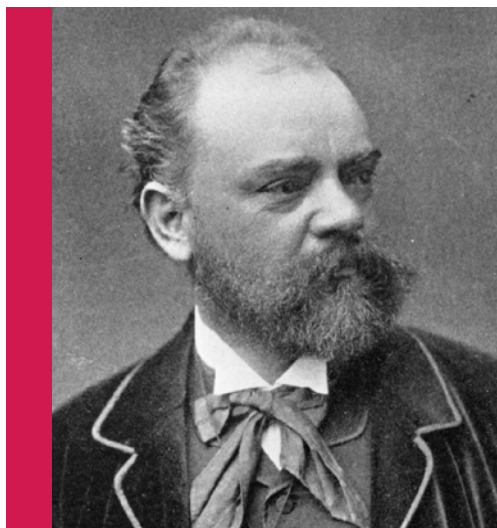
Known for the clarity of her invention, the skill of her orchestrations and the power of her musical communication, Musgrave has consistently explored new means of projecting essentially dramatic situations in her music, frequently altering and extending the conventional boundaries of instrumental performance by physicalising their musical and dramatic impact: both without programmatic content (such as the Clarinet Concerto, the Horn Concerto, the Viola Concerto and *Space Play*) and others with specific programmatic ideas (such as the paintings in *The Seasons* and *Turbulent Landscapes*, the poems in *Ring Out Wild Bells*, *Journey through a Japanese Landscape* and *Autumn Sonata*, and the famous Greek legends in *Orfeo*, *Narcissus*, *Helios* and *Voices from the Ancient World*) – all extensions of concerto principles. In some of these, to enhance the dramatic effect, the sonic possibilities of spatial acoustics have been incorporated: in the Clarinet Concerto the soloist moves around the different sections of the orchestra, and in the Horn Concerto the orchestral horns are stationed around the concert hall. Thus the players are not only the conversers in an abstract musical dialogue, but also very much the living (and frequently peripatetic) embodiment of its dramatis personae.

Her ten large-scale and several chamber operas of the past 40 years, beginning with *The Voice of Ariadne* (1972) and followed by *Mary, Queen of Scots* (Scottish Opera: 1977), *A Christmas Carol* (1979), *Harriet, the Woman Called Moses* (1984) and *Simón Bolívar* (1992), are in every sense the true successors to these instrumental concertos.

Musgrave has been the recipient of many notable awards, including two Guggenheim Fellowships, the Ivors Classical Music Award 2018 and The Queen's Medal for Music. She was awarded a CBE in The New Year Honours 2002.

Antonín Dvořák (1841-1904)

CELLO CONCERTO in B Minor Op104



FIRST PERFORMANCE

London, 19 March 1896

DURATION 39 minutes

Allegro

Adagio, ma non troppo

**Finale: Allegro moderato – Andante –
Allegro vivo**

Antonín Dvořák completed his Cello Concerto in 1895 in New York, where he had arrived in 1892 to become Director of the National Conservatory of Music of America. During the years he spent in America, Dvořák produced some of his finest works, most notably the *New World* Symphony of 1893, but by the time he began his Cello Concerto in November 1894, following a summer break back home, it was Bohemia rather than the *New World* that was uppermost in his thoughts. In fact, when he returned to Bohemia the following summer, with the Concerto newly completed, the pull of his homeland would be too much and he

would write to the Conservatory asking to be released from his contract.

However, despite the homesick thoughts as he wrote this masterpiece, and while we don't hear the slightest shade of Americana within its bars (except, perhaps, for its overall key and symphonic outlook, because in 1893 he had visited and been stunned by Niagara Falls, exclaiming, 'Lord God, this will become a symphony in B Minor'), the Concerto equally would never have happened without America, because it took a concert in Brooklyn to convince him that the cello was worth bothering with at all. 'High up it sounds nasal, and low down it growls,' he had once commented on the instrument's capabilities.

So, after writing an un-opus-numbered A Major Cello Concerto and a Cello Sonata in F Major in his early 20s, he'd had no further thoughts on it as a solo instrument – until 1893, when he attended the premiere of Victor Herbert's Second Cello Concerto. Of all the works that could have inspired Dvořák, this one is an improbable candidate. It's since been largely ignored, and Herbert is now chiefly remembered for operettas such as *Babes in Toyland*. It sparked something in Dvořák, however, and he quickly set to work on a Cello Concerto of his own for his cellist friend Hanuš Wihan.

The Concerto's first movement opens in sombre fashion with one of the most famous themes Dvořák ever wrote, anxiously intoned by low clarinet backed by bassoons, and underpinned by a grave lower-stringed accompaniment. From here the theme is tossed, toyed and developed, the volume and drama building all the while to what feels like crisis point. However, the volume then subsides, the tension gradually abates and

the landscape suddenly but smoothly shifts beyond all recognition as the horn introduces one of the most lyrical solos ever written for it.

By the time the solo cello comes in, with the original opening theme, it already feels as if we've travelled an emotional marathon, and from here the soloist departs in ever more imaginative directions before returning to the original path in order to have its own go at that wonderful horn melody. As the music moves into the central development section, the drama and delights continue, as the soloist is handed everything from gorgeously fluttering solo figures to heart-on-sleeve, top-register singing. The beauty reaches its highest point with a bittersweet duet, expanding the main theme, between cello and flute, from which the soloist slips into providing a rocking accompaniment to the woodwind. This figure gradually builds, eventually leading to one of the most spine-tingling climaxes in any concerto – a double-stopped cello slide up to a mighty orchestral reprise of the horn theme.

As Dvořák began to write the second movement *Adagio*, the shadow of tragedy suddenly fell as the news reached his family in New York that his sister-in-law, Josefina, was seriously ill. Decades earlier Josefina had first been the object of Dvořák's romantic affections, kindled as he taught her piano. He had eventually married her younger sister when she didn't reciprocate, but powerful affection clearly lingered. As a nod to her, midway through the movement the tranquil mood is suddenly interrupted by a powerful interjection from the orchestra, followed by the cello singing Dvořák's own song *Kéž duch můj sám* (Leave me alone), a favourite of Josefina's.

The forceful dance-like third movement shows Dvořák's mind clearly stretching home, starting

with its main theme ringing with exuberant Czech spirit. Still, the movement we now know isn't exactly what Dvořák originally wrote. In May 1895, just a month after the Dvořáks had returned home, Josefina died, and the grief moved the composer to revisit his manuscript and add a mournful coda in her memory. This meant ignoring Wihan's wishes for a flashy cadenza, but Dvořák's mind was set. 'The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements,' he later described. 'The solo dies down then swells again, and the last bars are taken up by the orchestra, and the whole concludes in a stormy mood. That is my idea and I cannot depart from it.'

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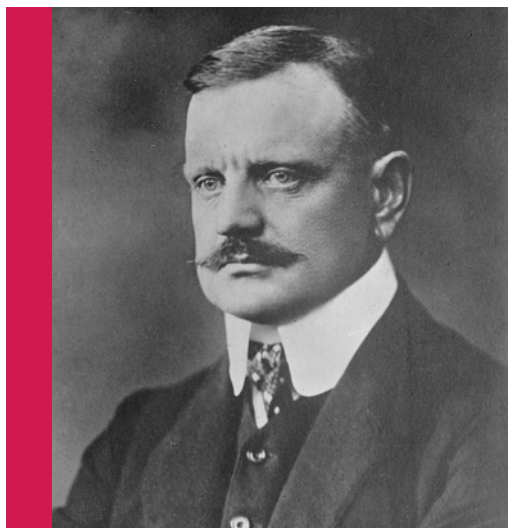
**Dvořák Cello Concerto
Plus Caplet Cello
Concerto**

Soloist Nadège Rochat
Conductor Benjamin Levy

More information
rsno.org.uk/recordings

Jean Sibelius (1865-1957)

SYMPHONY No5 in E flat Major Op82



FIRST PERFORMANCE

Helsinki, 8 December 1915

DURATION 32 minutes

Tempo molto moderato – Allegro moderato

Andante mosso, quasi allegretto

Allegro molto – Un pochettino largamente

Jean Sibelius reimagined the structure and grammar of orchestral music. In imitating the cyclic, mutating patterns of the Finnish rune singers, he moved the symphony away from the Germanic tradition of musical argument and gave the Nordic region a distinctive symphonic voice of its own.

Sibelius' life and career are directly linked to the rapid change in fortunes of his native Finland. In the early 1910s, Sibelius could add to his own financial and health problems those of the country itself, which he hoped would soon be free from Russian rule. The Tsar was strengthening his grip on the province, suspending parliament and suppressing the Finnish language.

As Europe slipped towards war, Finland faced mass slaughter and the annihilation of its timber-exporting industry. 'In a deep mire again, but already I am beginning to see dimly the mountain that I shall ascend,' wrote Sibelius in his diary. 'God opens his door for a moment and his orchestra is playing the Fifth Symphony.'

The new symphony's themes included the onset of spring and the spirit of the composer's country home on the banks of Lake Tuusula. Then, on 12 April 1914, Sibelius witnessed a sight that would affect him profoundly and write the Fifth Symphony's main theme for him. It was a flock of 16 swans, soaring upwards from the lake for their migration. 'One of my greatest experiences,' Sibelius wrote in his diary, 'the Fifth Symphony's final theme ... legato in the trumpets.'

At the time of the Symphony's premiere in Helsinki on 8 December 1915, the score had four movements. This first version consisted of all the notes we know today, just not

necessarily in the best order. Sibelius realised that, amalgamating his first movement and scherzo into the opening movement we know today.

The leap Sibelius made from this decent first draft to the Symphony's inspired final version was that of streamlining momentum by mimicking the impulses of improvisation. As a result, the Symphony feels like a self-perpetuating journey, one that can even appear to be developing its own language as it proceeds.

It starts with a blossoming on glowing horns and woodwinds, before the music gains momentum and folds rapidly outwards. Soon we hear the proclamation of two notes separated by a distinctive interval (a major fourth – think the first two notes of *Away in a Manger*) on trumpet. When the music from the opening returns in a different guise, the Symphony is injected with optimism by an upward-pining melody, again in the trumpets.

These gestures sow the seeds for the Symphony's final movement – a musical manifesto for Sibelius' belief that through nature, the agony of human life can be transformed into something profound. Characteristically, the music is built from the bottom up. Double basses are soon heard spelling out the two notes that make the interval of a fifth (the first two notes in *Twinkle, Twinkle Little Star*), which augments as the bottom note drops twice and steps back up, forming a looping pattern. Here, again, are the Lake Tuusula swans.

As this pattern is taken up by the horns, it gains the pace and grandeur of flight, like the rise and fall of a bird's wing. Suddenly, the music shifts key: Sibelius' firm bass note

disappears like the falling away of a runway. The swans – magically, gloriously – take flight. They can soon be heard in the distance again, returning as if for a last salute. Once more they soar upwards, cutting through a tangling, churning orchestral texture in an apparent bid for freedom. Six stern jabs from the whole orchestra bid them a final farewell.

© Andrew Mellor

Andrew Mellor is author of *The Northern Silence – Journeys in Nordic Music and Culture* (Yale University Press).

**Listen again
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Sibelius Symphony No5

Plus Symphony No4

Conductor Sir Alexander Gibson

More information

rsno.org.uk/recordings

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2022 for some Midsummer magic with the RSNO.**

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Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



PRESTONFIELD

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TORLEIF THEDEÉN Cello



Swedish cellist Torleif Thedéen is one of the most distinguished instrumentalists in the Nordic countries and enjoys an international profile as a recitalist, concerto soloist, recording artist and pedagogue. He is a First Prize winner of international cello competitions, including the Casals Competition. He is Visiting Professor of cello at the Royal College of Music in London and Professor at the Norwegian Academy of Music in Oslo.

In a career spanning four decades, Torleif has performed with some of the world's greatest orchestras, among them the Czech Philharmonic, Netherlands Philharmonic, London Philharmonic, Deutsches Symphonie-Orchester Berlin, Vienna Symphony, The Hallé, Moscow Philharmonic, City of Birmingham Symphony, Dresden Philharmonic, Royal Philharmonic and BBC Philharmonic. He has worked with conductors including Esa-Pekka

Salonen, Paavo Berglund, Kirill Petrenko, Neeme and Paavo Järvi, Franz Welser-Möst, Gennady Rozhdestvensky, Jukka-Pekka Saraste, Osmo Vänskä, Mario Venzago and Leif Segerstam. He continues to perform with all the major Nordic orchestras and enjoys a burgeoning relationship with orchestras and festivals in the Antipodes.

As a chamber musician, Torleif is familiar with the stages of the Wigmore Hall in London, Carnegie Hall in New York, Philharmonie in Berlin and Concertgebouw in Amsterdam. He has appeared at the Prague Spring and Verbier festivals, and at the chamber music festivals in Schleswig-Holstein, Bordeaux, Oslo, Bath, Stavanger and Kuhmo. His collaborators have included Janine Jansen, Julian Rachlin, Itamar Golan, Maxim Rysanov, Leif Ove Andsnes, Marc-André Hamelin, Lars Anders Tomter, Henning Kraggerud, Roland Pöntinen and Martin Fröst.

Torleif's recordings have attracted numerous accolades. He was awarded the Edison Prize in 2018 for his recording of Messiaen's *Quartet for the End of Time* with Fröst, Lucas Debargue and Jansen on the Sony label. His recording of the Shostakovich Cello Concertos won a Cannes Classical Award, and his account of the Bach Cello Suites was selected as a Choice of the Month by *BBC Music Magazine*. His discography also includes the concertos of Dvořák, Elgar, Saint-Saëns, Lalo, Kabalevsky and Lutosławski and a wealth of contemporary music. He plays the 1783 Guadagnini cello on loan from the Norwegian Dextra foundation, previously owned by Mstislav Rostropovich.

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TABITA BERGLUND Conductor



Tabita Berglund is one of today's most exciting, talented young conductors who is fast gaining a reputation for her alert, charismatic and inspiring style. She is currently Principal Guest Conductor of the Kristiansand Symphony Orchestra, appointed following her debut engagement with the orchestra in 2020.

Engagements in the 2021/22 season include returns to the Finnish Radio Symphony Orchestra, RSNO, Hallé and Orquestra Simfònica de Barcelona i Nacional de Catalunya. Berglund makes her Austrian debut with the Tonkünstler-Orchester Niederösterreich and her French debut with the Orchestre National de Lille, while other first-time appearances include the Tapiola Sinfonietta, Tampere Philharmonic Orchestra, Luzerner Sinfonieorchester, Orquestra Sinfónica de Tenerife and Norwegian National Youth Orchestra.

Future opera activity includes a revival production of Mozart's *Le nozze di Figaro*, while recent engagements include debuts with the Oslo Philharmonic, Royal Stockholm Philharmonic, Bergen Philharmonic, Finnish Radio Symphony, RSNO, Norwegian National Opera, Stavanger and Trondheim symphony orchestras, Orquesta Ciudad de Granada, Orquestra Simfònica de Barcelona i Nacional de Catalunya, and returns to The Hallé and Norwegian Radio Orchestra.

Berglund graduated in 2019 from the Orchestral Conducting Masters course at the Norwegian Academy of Music, where she studied under Professor Ole Kristian Ruud. She originally trained as a cellist and studied to Master's degree level under Truls Mørk, performing regularly with the Oslo and Bergen Philharmonic orchestras as well as the Trondheim Soloists before conducting became her main focus in 2015. She was the 2018-20 star of the *Talent Norway* programme and is a past recipient of the Gstaad Conducting Academy's Neeme Järvi Prize. Berglund's debut CD, on which she conducts the Oslo Philharmonic with violinist Sonoko Miriam Welde, was released in 2021 (LAWO) and subsequently nominated for a Norwegian Grammy (Spellemann) in the 2022 Classical Music category.

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

Emily Davis
ASSOCIATE LEADER
Shlomy Dobrinsky
Joonas Pekonen
Alan Manson
Lorna Rough
Elizabeth Bamping
Susannah Lowdon
Ursula Heidecker Allen
Caroline Parry
Liam Lynch
Laura Ghiro
Alison McIntyre
Kirstin Drew
Shulah Oliver

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Harriet Wilson
Sophie Lang
Nigel Mason
Anne Bünemann
Paul Medd
Wanda Wojtasinska
Emily Nenniger
Robin Wilson
Colin McKee
Joe Hodson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Claire Dunn
Lisa Rourke
Maria Trittinger
Katherine Wren
David Martin
Elaine Koene
Sasha Buettner

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Lucy Arch
Sonia Cromarty
Miranda Phythian-Adams

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
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HARP

Pippa Tunnell

PIANO

Judith Keaney



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.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



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.

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Cor Anglais

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

Bassoon

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

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

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NEW WORKS PATRON

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

New Works Patron

Susie Thomson

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

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



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



Musical Memories

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

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

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

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

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

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

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

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

To the many among you who have pledged to leave a gift already – thank you.



CHARITABLE TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

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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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 makes a real difference.



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RSNO

SCOTLAND'S NATIONAL
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SCHOOL & NURSERY PROGRAMMES



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Introduce children aged 3-6 to the magic of classical music with *Yoyo & The Little Auk* – an inspiring new Scottish adventure from the Royal Scottish National Orchestra, supported by Year of Stories 2022.

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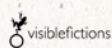
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